A MINIATURE DICTIONARY OF MUSICAL TERMS (see pages 567 to 574)

THE
RADIO TIMES
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 25. No. 321. [Registered at the G.P.O. as a Newspaper.] NOVEMBER 22, 1929 Every Friday. TWO PENCE.

LISTEN TO 'LOUISE' THIS WEEK

In order that listeners, after a preliminary survey of the week's programmes contained herein, may be able to make notes of items to which they specially want to listen, we publish below a diary of the week, with the chief programmes already noted: further favourite items may be noted by the listener himself in the space provided.

Sunday, November 24

9.5 Popular Orchestral Concert (London).
9.0 From the Grand Hotel, Eastbourne (5GB).

Monday, November 25

9.35 The Virtuoso String Quartet and Betty Bannerman (London).
7.25 Libretto Opera, 'Louise' (5GB).

Tuesday, November 26

9.40 Vaudeville and Palladium Relay (London).
10.15 'Roland' (5GB).

Wednesday, November 27

7.45 Libretto Opera, 'Louise' (London).
8.0 Symphony Concert from Queen's Hall (5GB).

Thursday, November 28

7.45 Hallé Concert from Manchester (London).
9.0 Speeches from the Institute of Industrial Psychology (5GB).

Friday, November 29

9.35 'Roland' (London).
8.45 An Hour of Requests (5GB).

Saturday, November 30

8.0 St. Andrew's Night Programme from Edinburgh (London).
9.0 Revue, 'You're Through' (5GB).

A MINIATURE MUSICAL DICTIONARY, which has been designed to provide a helpful companion to the music notes of *The Radio Times*, will be found on pages 567 to 574.

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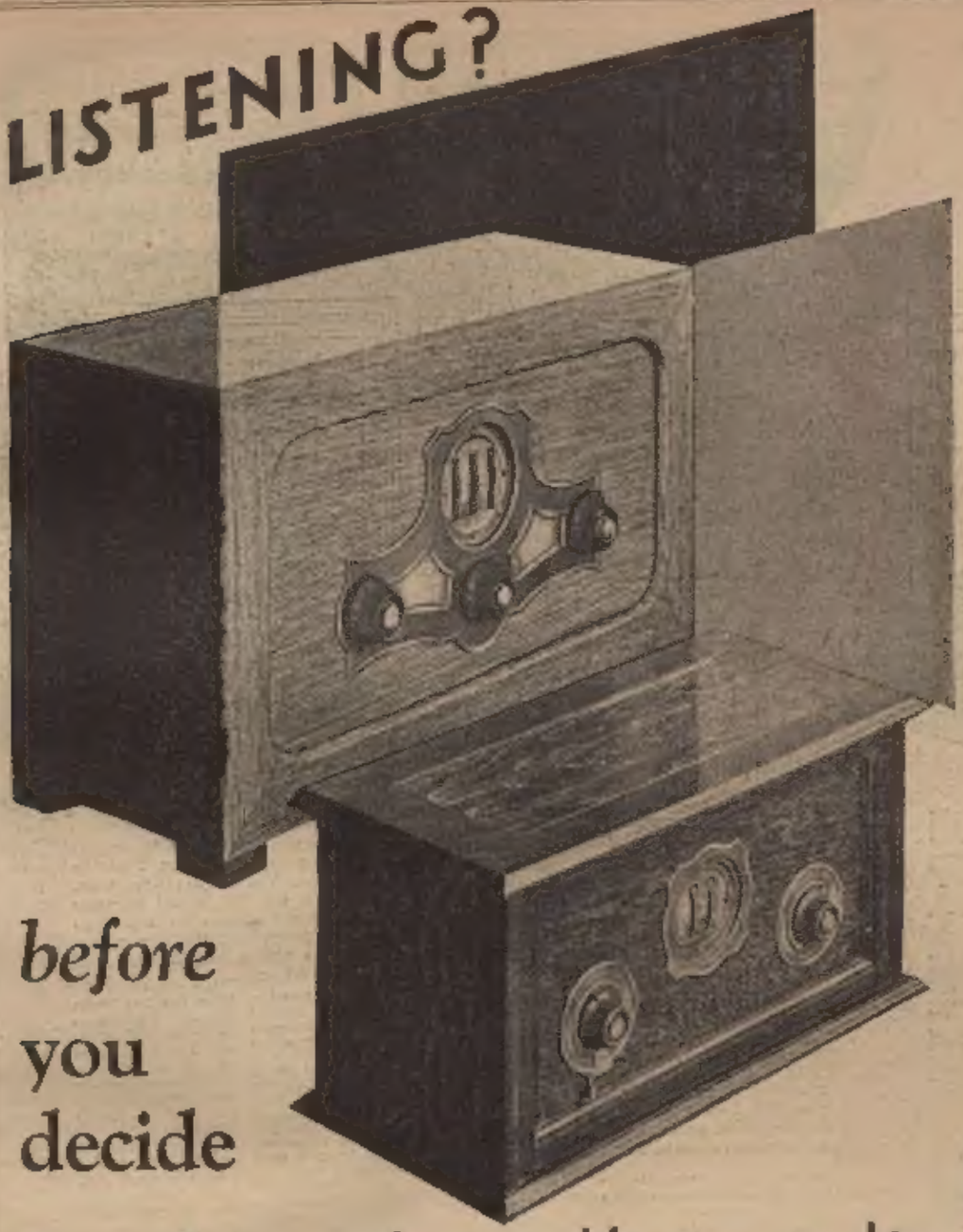
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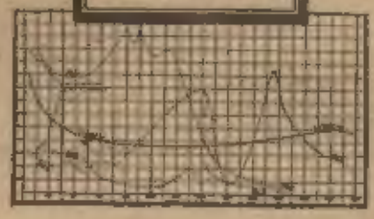
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THE RADIO TIMES

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A POET LOOKS AT BROOKMAN'S PARK

Below is a description of the new London Station—'The New Temple of Hermes'—as seen by Richard Church, one of our finest younger poets.

THESE are days full of mental and spiritual excitement. Never since the fall of the Byzantine Empire and the gay, pagan scholarship of Politziano and Mirandola has the world of orthodoxy been so shaken. New diseases, new cures; new faiths and new scepticisms, we may almost say new sins and new virtues, are seething like a leaven in the dough of society.

There are many people who profess to be the mouthpiece of this spirit of change, and our latter-day prophets, the psycho-analytical novelists, are the most vociferous of these claimants. But all their novels, newspaper articles, and lectures, leave us with a feeling that something—the strange and terrible essence of it all—has escaped them; that they are old-fashioned, left behind in the race of social evolution.

When I wander into their chapters and paragraphs, I have the same feeling of chill and quietude that one has on entering a country church, to encounter the muffled tick-tock of the clock, and the twitter of birds in the roof. I have to look elsewhere to discover a sense of being abreast of the brain-stirring, nervous activity which makes our younger generation feel that any moment any revelation might burst upon the expectant world.

It was in this quest that I went, the other day, down to the new transmitting station erected by the B.B.C. at Brookman's Park. Shaken by one of those momentary storms of fear which we all experience when we find ourselves in an unfamiliar world, I had turned from my friendly old books, and had shut the door of the sound-proof study in which I had hidden myself for so long away from the signs and premonitions of change.

You remember the first excursion into the streets after a long illness; how young, innocent, timid, and frail you feel! So I felt when I approached the new building at Brookman's Park. For this, indeed, was going *out*!

Here was something clear, cold, impersonal: a building that was utterly foreign to the Gothic intimacies of the religion founded on the warm, personal fireside faith of our northern peoples. As I walked up the approach, and saw the bland, empty-faced architecture before me, I had a vision of an earlier world; islands facing the Ægean Sea, southern hills crowned with the austere temples of the gods of Hellas—that hierarchy, non-moral and superb, whose downfall was sung by Swinburne in his 'Thou has conquered, pale Galilean.'

I stood reverently at the entrance, looking up at the square pilasters, whose bare sides shone in the autumn sunlight with a gleam of ivory, very gentle, as though consciously content in their strength. There was no sign of life as I and my two companions stood outside the black iron-and-glass door. A robin, perched on a ledge, twittered his reminiscences of the past summer; and that was the only sound. How could we believe that here was the latest and most powerfully equipped temple of the revived god, Hermes, the deity of Intelligence, the swift carrier of news, wisdom, and the lordly discoveries of the mighty ones?

These thoughts of incongruities were interrupted by the approach of a human figure, an engineer-priest, who quietly opened the door and stood aside for us to enter. He did not speak, and I wondered at this. Not for long, however; a moment under the vault of that hall made me realize the meaning of this silence. He was waiting; his mind was immersed in expectation of the Presence. I knew instantly that we were to share some great experience, a ceremony in the new worship that would be a satisfying symbol of the Spirit of Our Age.

Then another engineer-priest came forward, opening a wide door. I could see, beyond, a huge hall—the ceiling hidden. Along each side of it stood rectangular steel cabinets, about seven feet high. In the centre of the floor space, isolated and small, were two metal table-desks and chairs. Beside one of the desks was a loud-speaker. I could not at that moment observe more, because the High Priest—as I found him to be—invited us into an anteroom leading out of the entrance-hall. It is a mistake, however, to use the word 'room.' It smacks too comfortably of domestic interiors and the warm familiarity of everyday humanity. These were, rather, circumset spaces; masses of open-air temporarily warded with all the grace of compatible lightness and rigidity. It was again comparable to a Greek temple, where the principle of the architecture was to *enclose outer space*, and not, as in Gothic building, to *exclude space from a secret interior*. Here, again, I felt a sense of the revival of the spirit and the deities of Hellas. But I was soon to learn that the analogy was incomplete. To the priests of this new faith there was no sense of subjection. They had mastered the occult, and their quietness and reverence was an inductive mood, arising from a Zarathustrian command of every detail of their ritual, a ritual of anti-mystery.

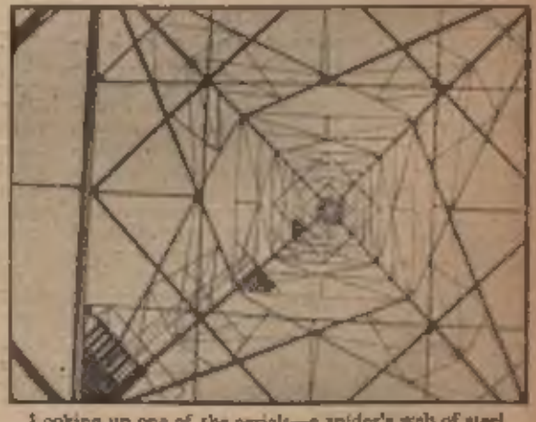
'Before I take you round inside,' said the High Priest, 'we will go out and see the aerial masts and the coolers.' So we followed him, not knowing that this meant a climb up two hundred feet of lacelike, steel ladders, with nothing between oneself and the ground but a wild geometry of knife-edge girders. I felt that I must look like a fly, wing-plucked by a schoolboy, and left to crawl over the pages of his Euclid book. As we ascended, the air became malicious, and nipped our hands, flapped our coats, and whistled in our ears. When we looked up, the steel skeleton seemed to be bending over, as though preparing to catapult us up and away across several counties. When we looked down, stones and flints, and even grass-blades, glittered, nastily clear. But we didn't look down again.

The High Priest gave a tonic to our zest by telling us that during a transmission the current was so strong that the air in the neighbourhood of the aerials became charged, and by induction the masts took up the charge. It was a comforting thought, and we were

(Continued on page 656.)



The Transmitter Hall—a typical robot scene.



Looking up one of the aerials—a spider's web of steel.



'The Broadcasters'' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



The Truth About Dr. Watson.

IN the series of 'Miniature Biographies' we have already heard Harold Nicolson on 'William Fletcher' and Virginia Woolf on 'Dorothy Wordsworth.' The third biography will be given at 9.15 on Wednesday, December 4, by Desmond MacCarthy, who takes for his



'The suave and faithful Watson.'

subject 'Dr. Watson.' A delicious notion this, for, though Father Ronald Knox has written Higher Criticism of Sherlock Holmes, no one has, as yet, done justice to his confidant, literature's most significant 'yes man' (Boswell, after all, got his own back in his Life of Johnson, so he scarcely counts as against the mute and faithful Watson). The doctor may have considered himself amply repaid by the whiskies brought to him by Mrs. Hudson in those Baker Street apartments—but we personally would have got rather tired of Holmes's arrogant deductions—and as for listening while the great man played the violin—— !

A Conductor from Bayreuth.

FRANZ VON HOESSLIN is the conductor of the B.B.C. Symphony Concert on Friday, December 6. Von Hoesslin is conductor at the famous Festspielhaus in Bayreuth—the very altar of all Wagner enthusiasts. At this opera-house, controlled by the Wagner family, superb performances are given each year of Wagner's operas. It is only proper, therefore, that von Hoesslin should be conducting a Wagner programme—or nearly a Wagner programme, for the second half will consist of Brahms's *First Symphony*. Stiles-Allen is the soloist at this concert, and she will be heard in the great closing scene from *Götterdämmerung*, one of the operatic test-pieces of all sopranos and, as befits the climax of the great opera-cycle, as stirring music as ever Wagner conceived.

A Harlequin Among Composers.

THE next People's Palace Concert is on Thursday, December 5, Sir Landon Ronald conducting. The greatest 'draw' will undoubtedly be Schumann's *Pianoforte Concerto in A Minor*, with Solomon as soloist. Ever since the day when Clara Schumann wrote, 'Robert has finished his Concerto and handed it over to the copyist; I am as happy as a king to think of playing it with orchestra,' pianists have gone on feeling 'as happy as kings' to play it—at least, that is the impression the work always gives us. It is a triumph of romantic art, and it must be great fun to play. Schumann, the harlequin among nineteenth-century composers, never gave rein to his passionate heart with greater success; the concerto covers the whole gamut of romanticism—from the brave heroics of the first movement to the flaring impetuosity of the last.

Deirdre the Troublous.

OF the autumn's plays, *Journey's End* and *Typhoon* were sheerly realistic, *Carnival* realistic-romantic in a setting which we can most of us recollect and a mood which is familiar. In suitable contrast is the next play to be broadcast, *Deirdre of the Sorrows*, the greatest play of the great Irish dramatist, John Millington Synge, whose *Riders to the Sea* has already come to the microphone. This play is great and inevitable tragedy, spoken in beautiful and haunting language, with the fairy-tale Land of Long Ago for its setting. The story of Deirdre and King Conchubar of Ireland is one of those enduring legends of the Celts which, like the Arthurian tales, have survived in literature, adorned in various fashion by writers of different centuries. In contemporary literature it is celebrated in Synge's play and the story, 'Deirdre,' by James Stephens. Deirdre, like Helen and Guinevere, is a *femme fatale*, born beautiful and dangerous, with witch-wives whispering prophecies round her cradle. The king loved her, and brought her up to be his bride, while Deirdre loved Naisi, one of the sons of Usna, to whom, as to herself, she at last brought death. Synge unwinds the tragic story in exquisite language over which broods tragedy. Here is a play admirably suited to the microphone. It will be broadcast from 5GB on Monday, December 2, and London, etc., on Wednesday, December 4.

Founder of the Abbey Theatre.

JOHN MILLINGTON SYNGE, who died in 1909, was one of the founders of the Abbey Theatre, Dublin, which promoted a revival of drama unequalled in this century—a revival with which his name, with those of Lady Gregory, W. B. Yeats, Lord Dunsany, and Sean O'Casey, are associated. Synge lived for the greater part of his mature life in the Aran Islands of Western Ireland, studying the life of their simple people and evolving an Anglo-Irish dialect, which he used with great success in certain of his plays. Beside *Deirdre of the Sorrows*, his most important works for the theatre were *The Well of the Saints* and *The Playboy of the Western World*, that rich comedy of peasant life which has been given in London by the Irish Players and which, when it was first played in Dublin, in 1907, was 'barracked' nightly by an organized claque.

Puritanism Fortnight.

IT is a matter of regret to ourselves that Sir Anthony Hope Hawkins was courageous enough to kill off both Rudolph Rassendyll and Rupert of Hentzau. And after two brief books! No best-seller today would be so improvident. If only he had kept either his hero or his villain alive for another book, we should have had an 'omnibus volume' to delight the heart of the schoolboy—and the grown-up who is not too stuck-up to respond to romance! The Productions Director has tactfully contrived a 'revival' of *The Prisoner of Zenda*, and the first radio production of *Rupert of Hentzau*, for the weeks before and after Christmas—when the boys will be free from school. *The Prisoner of Zenda* is to be given on Tuesday, December 17 (5GB) and Friday, December 20. *Rupert of Hentzau* follows in the week of Christmas.

Listening in the Rain.

ON rainy Armistice Night, as we came driving home from the bluffs of Hampstead, we saw a crowd gathered outside a wireless shop listening to *Journey's End*. The canvas awning of the shop protected the first ranks from the downpour; as for the rest, they stood with the rain dripping from their hats, oblivious of conditions. A fine tribute to Mr. Sherriff's play and Mr. Rose's broadcast production.

The Berlin Philharmonic to Broadcast.

THE Albert Hall is not by any means the best place in which to hear an orchestra play. We remember one concert there, however, which came as near perfection as we shall ever ask; it was given by the Berlin Philharmonic Orchestra. Never have we heard soft horn passages so reminiscent of 'elf-horns faintly blowing'; and the playing of the rousing *Meistersinger* overture can best be gauged, perhaps, by one comment we overheard: 'I felt I wanted to stand up.' In fact, it would take far more than the acoustically-misshapen Albert Hall to mar the beauty of the Berlin Philharmonic's playing. They share with the Philadelphia Philharmonic the laurels for perfect orchestral work to-day. Something, at least, of their success is due, without a doubt, to the discipline to which the members subject themselves, the adequacy of rehearsals, and the constant playing under the same bâton. Hearing them in any well-known work, one feels that every phrase, as it were, has been subjected to a microscopic examination. The gramophone has made it possible for us to hear a good deal of the playing of these two orchestras; and the Berlin Philharmonic occasionally visits us 'in the flesh.' It will be giving a concert in the Queen's Hall on Tuesday, December 3, the programme of which will be broadcast.

Talks of Next Week.

THERE is nothing like drying fruits—except drying vegetables. Both these processes can be simply carried out at home in the manner which Miss L. H. Yates is to describe at 10.45 on Friday morning, December 6. Carrots pulled on Midsummer Eve may be eaten at Christmas. There is poetry in this. Other talks of next week include Miss Florence



'Very simple processes.'

Petty on 'More Recipes for the 30s. a Week Budget' (December 3), Her Grace the Duchess of Atholl on 'The Week in Parliament' (December 4), Dr. S. H. Daukes on 'Microbes under the Chariot Wheels of Civilization' (December 4), Mrs. St. Aubyn on 'The Problem of Christmas' (December 5), and Captain R. Gambier-Perry on 'How to Look After Your Wireless Set' (December 6).



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



A Jazz Operetta.

ON December 12 (5GB) and 13 we are to hear a 'jazz opera,' entitled *Love in Greenwich Village*, adapted by John Watt and George Barker from Dr. Arne's *Love in a Village*. John Watt, who also adapted last week's version of *Typhoon*, is a member of



'Love in Greenwich Village.'

the B.B.C. staff at Belfast; George Barker, who arranged the music for *Love in Greenwich Village*, is a partner in the vaudeville 'act,' Harley and Barker. Greenwich Village is the district of New York equivalent to Chelsea in London and Montparnasse in Paris—the artists' quarter where flaming youth goes to live on dreams and delicatessen. Dr. Arne's tunes have been syncopated for two pianos, and the original 'book' of his opera re-written in a modern manner. Jazz opera is nothing new. There is, for example, Krenek's *Johnny Spielt Auf* (Johnny strikes up), which has been performed in almost every capital but London, while Berlin has recently heard 'syncopated' versions of *The Beggar's Opera* and *The Merry Widow*. We sent a reporter to ask Dr. Arne's opinion of the proposal, but found out that he was dead.

'The Shadow of a Tune.'

ANTON VON WEBERN will conduct the December 2 Concert of Contemporary Music, relayed to 5GB from the Arts Theatre Club. Von Webern was one of the first ardent followers of Schönberg, near whose home, at Mölling, near Vienna, he now lives. A composition by Von Webern is included in the programme—'Five Pieces' (Op. 10), one of which must surely constitute a record for brevity; it consists of six bars only, scored for a skeleton orchestra. Apparently, von Webern does not believe in padding out his ideas. One critic has said of this young Viennese composer, 'his delicate instrumentation makes his music glide by, as if by magic—the very shadow of a tune.' Other modern compositions to be included in this programme are Milhaud's *First Symphony* and songs by Gustave Mahler, with Ruzena Herlinger as soloist.

Handley Again.

TOMMY HANDLEY turns up again next week in a revue entitled *Hot-Pot-Pourri*, written by himself and based on earlier successes in *In-an-Inn*, *Tommy's Tours*, etc., though the musical numbers will be new. The list includes, besides the author, Jean Allistone, Philip Wade, Wynne Ajello, and John Cavendish. The pianists are Pat Rossborough and Norman Hackforth, who gave us much of the music for Seyle's *Djinn—and Bitters* and *Peep-bo-hemia*. You can take 'pot-luck' with Tommy Handley on Monday, December 2 (London, Daventry, etc.), and Tuesday, December 3 (5GB).

About Our Mr. Agate.

IN a characteristic talk on Monday, November 11, our Dramatic Critic, Mr. James Agate, fired not the last shot, but the rocket announcing Peace in the War of Agate's Stall (which, at one time, threatened to become as serious as the famous 'War of Jenkins' Ear'). The history of the campaign was briefly this: A London manager took exception to Mr. Agate's criticism of his play. He objected to the fact that the B.B.C. Critic had been present at the theatre uninvited—as the B.B.C. Critic—though he had received an invitation in his capacity as the Critic for a well-known newspaper. The subsequent controversy culminated in a letter to *The Times* signed by several prominent managers advocating the continuance of unfettered broadcast criticism. Two organizations of Theatre Managers then approached the B.B.C. to discuss the question, and it was agreed that, subject to the B.B.C. Critic remaining true to standards of honest criticism, he should henceforward receive a specific invitation to 'first nights.' All well and good until a quite erroneous account of an alleged new agreement between the B.B.C. and the theatres appeared in the newspapers in the form of an interview with a London manager. The Theatre Managers Association disavowed this account. Then followed Mr. Agate's talk of November 11, in which he summed up from his point of view. The truth of the matter, of course, is that Mr. Agate will continue to be a *Critic*. He has rightly certain distinctive ideas and ideals regarding the theatre. Those of us who go regularly to him for guidance are aware of these and of how far they fit in with our own.

Wireless Divorce.

A DUBLIN lady writes: 'Why is it that a wireless set will work perfectly when the men are away at business, but as soon as they arrive home, they tweedle the dial till they nearly drive me crazy; and the results are that, though they jolly well keep on tweedling all the night, the answer is not even a lemon. P.S.—Could we get a wireless divorce?' This abstruse problem has puzzled many of us who possess tweedling husbands.

Who's Who in Our Orchestra.

LAURI KENNEDY, who is giving a recital on Wednesday evening, December 4, is leader of the 'cellos in the new B.B.C. Symphony Orchestra. Australian by birth, he won a particularly enviable reputation in the United States, where a world-famous orchestra did its best to secure his permanent services; but Kennedy refused, preferring an English home for himself and an English education for his children. The B.B.C. Symphony Orchestra may well be proud of all its leaders. Arthur Catterall, principal violin, we have already written of: then there is Charles Woodhouse, second principal; Barry Squire, leader of the second violins; Bernard Shore, leader of the violas; and Victor Watson, double bass. Among the wood-wind and brass, too, there are names equally potent to conjure with: Robert Murchie, flute; Frederick Thurston, clarinet; Robert Newton, bassoon; Aubry Brain, horn; Ernest Hale, trumpet; and Jessie Stamp, trombone. Here, indeed, are strong corner-stones on which, next autumn, the B.B.C. Symphony Orchestra may be lustily erected in its final form.

Moments in Broadcasting—VI.

THE time is 10.59 a.m.; the scene a waiting-room at Savoy Hill. Scattered about the room, reading the morning paper, scanning the words of songs or talking in hushed tones, are about thirty men and women—vaudeville artists come up for today's audition. At 11 o'clock a messenger will conduct the first 'act' to the studio below stairs where for eight minutes he, she or they will perform to a non-commital microphone. The producer in charge of these auditions never sees the artists to whom he is listening; he judges their performance by ear alone, though his assistant interviews them before they begin and gives them brief tips as to the methods favoured by the microphone. Day after day, week in week out, search for talent continues. Performers of every age and nationality and colour are heard and criticized. No artist is ever refused a fair audition of eight minutes—unless, of course, he happens to be a trapezist or a charmer of serpents!

New Gramophone Records.

A DESCRIPTIVE arrangement of the popular ballad *The Trumpeter*, on Col. 9776, was the first gramophone record in the programme broadcast by Mr. Christopher Stone on Friday, November 15; Beethoven's *Fifth Symphony*, recorded by the Berlin State Opera Orchestra (Parlo. E10906-9), and Rimsky-Korsakov's *Russian Easter Festival*, by the Philadelphia Symphony Orchestra (H.M.V. D1676-7), were represented, and the programme included Brahms's *Intermezzo in C Major*, Moiseivitch (H.M.V. E538); *Love's Old Sweet Song*, Labbette and Eisdell (Col. 9895); *The Palatine's Daughter*, Dale Smith (Decca M74); *Canzonetta* (d'Ambrosio), David Wise (Zono. 5420); and half an hour of light records and dance tunes by Barnabas von Geczy (Parlo. R467), Annette Hanshaw (Parlo. R477), Will Kings (H.M.V. B3161), Harry Hudson's Melody Man (Winner 4958), and others.

Keeping Up Appearances.

MISS BARBARA CARTLAND'S talks on 'Making the Best of Oneself' seem to us to be having a tremendous effect on society. Almost everyone we meet has



'Making the best of oneself.'

a greatly-improved look, and we are coming little by little, to care for our fellow creatures. Miss Cartland's third talk, at 10.45 a.m., on Monday, December 2, will be entitled "Taking Care of One's Looks."

'The Broadcaster.'



WHAT THE OTHER LISTENER THINKS.

Selections from the Editor's Post Bag.
Enlivened by GEORGE MORROW.

THE MEZZO-BROWS.

Mr. Richards Cresswell's article on "The Rabbit and Common Sense" was an excellent illustration of the delusion under which he, in common with the B.B.C., appears to be labouring, namely, that every listener must belong to one or other of two rigidly-defined classes: (1) 'highbrows' or those who like "jazz," and (2) 'highbrows,' or those who like chamber music. The truth is, of course, that to the vast majority of listeners "jazz" and chamber music are equally distasteful, because they are people who understand by the word "music" such melodious compositions as the overtures of Auber, Balfe, Rossini, Suppé, and Weber; the operas of Bizet, Flotow, Gounod, Verdi, and Wallace; the ballet music of Delibes and Lacome; the waltzes of Gung'l, Johann Strauss, and Waldteufel and the marches of Faust, Middleton, Owd Hanse, and Rosas.—*Herbert Jones, 70, Clarence Road, Chadwell Heath, Essex.*

WALTZES ALL DAY LONG!

I AM a weekly reader of your *Radio Times*, and I am very interested in the page devoted to what your listeners think, and a letter written in your last issue delighted me—the wit of it was great, too. "At Breakfast Time." I myself prefer good waltzes to any other music. I should like to hear them all day long—jazz and other heavy music bore me to tears and so do all plays on the wireless. It's waltzes I prefer.—*Lover of Music, Ramsgate.*

MUSIC AND HUMOUR.

THERE is one thing about B.B.C. programmes which, for a long time, has caused me considerable surprise and irritation. This is the delusion, apparently shared with the B.B.C. by a great many providers of entertainment, that anyone possessed of a sense of humour must have the surest possible taste in music. It was, I believe, Mr. Harvey Grace who, in one of his excellent talks, gave it as his considered opinion that the best thing to precede or succeed Tchaikovsky's "Pathetic" Symphony would be a turn by George Robey. Without going so far as to agree with this somewhat extreme suggestion, I do feel that it is unfair to the lovers of real music to handle all the humourous items together in one hour or so of Vaudeville in which the only music is supplied by a dance band and entertainers who sing and play jazz.—*J. L. Peck "Wattan," Cavendish Road, Clarendon Park, Leicester.*

THE PATH OF DEGRADATION.

THROUGHOUT the week I am engaged in a factory where, to the accompaniment of a deafening cacophony of many machines in motion. Yet, by long association, the stoppage of one machine in the whirr of an overheated bearing calls instant attention to its urgency. The other Sunday evening, seeking rest from the clamour of life, I switched on to London for the concert, and drew my easy chair a little nearer the fire. The opening piece, the announcement of which I missed, was apparently



written by Hauptgeer and orchestrated by Epstein. Completely beyond man's wildest dreams. My factory gone mad! Why must Sunday programmes be as dull as Ealing is on Sunday? My quest to my radio is "I beg you take me from the sordid realities of earth into the realms of sweet make believe, by the path that is called harmony." Pray how my appeal that I am again forced along the path of degradation by tuning in some joyous foreigner who was rendering "Ever so goosey" on the Sabbath?—*Gerald, Woodfield Road, W.5.*

READINGS FROM DICKENS.

I MUST thank you and all at the B.B.C. for making life worth while, as when one gets fed up with things and people, it is always a relief to turn to 2LO and get cheered up a bit. I quite agree with Mr. Reedon in a recent issue of *The Radio Times*, I, for one, should very much like to hear Dickens' works read aloud (or big ones, that I know), but when one remembers all the big things that the B.B.C. has done, one has hopes. You cannot give us too much of Dickens to my tones. Wishing you every success.—*A Lover of Dickens, Littlehaven, E.14.*

ON BEING READ TO.

I HAVE read, with much pleasure and appreciation, Mr. Reedon's article, "Do You Like Being Read Aloud To?" I am one whose ears (many listeners who would welcome his suggestion of "serial" readings.—*Mrs. L. Stout, 26, Brunswick Square, Gloucester.*

THE MUSIC HALL CHAIRMAN.

MR. HAL VICKE'S accusation that Mr. Ridgeway's Chairman in the "Old Time Vaudeville" is imaginary is false. When Mr. Poole owned the Old South London Music Hall there used to be a man named "Old Bob" who sat at a table and announced every turn and called order, emphasizing with his hammer. Mr. G. A. Paine, Manager of the Pavilion and Canterbury, was the man who dismissed "Old Bob." I advise Mr. Vicke to have another think.—*James Edge, 67, Rayner Street, Herne Hill, S.E.24.*

"JOURNEY'S END."

We British people, I consider, are really appreciative, but so often fail to show our appreciation. However, I feel it my duty and a pleasure, to thank you for the broadcast on November 11 of *Journey's End*—truly a "Remembrance Day." Marvellous! I think describes this play, and it is surely one of the greatest contributions to peace and disarmament that will influence the generations who come hereafter. Neither does it leave in one's mind animosity—nothing but regrets of past action.—*Reginald Fishery, Minaston, Taunton.*

HE DOES NOT LIKE TALKS.

DO you think that we might have a few less of the "Education International" talks? I have always had the idea that anyone who wanted to be educated in the evening could attend evening classes, so really I see no reason why the entertainment department of these should be continued. If the intelligentsia really demand



these superfluities I suggest that they should be delivered until a later hour, somewhere about 11 p.m. I believe that people suffering from insomnia would greatly appreciate this. Of course, I expect if this is ever published, it will be greeted with a howl of derision and protest by those unfortunate people who are so misguided as to believe they are very likely to learn anything from listening to other people's opinions.—*D. F. Free 16, Madeira Road, Palmers Green.*

THOSE WERE THE DAYS!

I WANT to thank you for the dance music which you broadcast. We enjoy it ever so much, and I like all the modern jazz tunes. I often wonder what is coming next. We did not have any dance music like Mr. Payne and the other splendid dance bands years ago. Our dancing was done to the accompaniment of a fiddle and sometimes a concertina. We used to be so happy as sardines, dancing the polka and the country dances, and we used to waltz to the tune of "sweet violets better than all the Roses." Then we were very fond of doing the Highland fling. I wonder if you, Mr. Editor, used to dance it, or can dance it now?—*Mrs. C., Herbs.*

THE PORTRAIT GALLERY.

I HAVE listened to all "five" talks in the "Points of View" series, and I have in front of me a copy of *The Radio Times* in which you publish the five photos of the lecturers. The thought has just occurred to me "why not a competition on those photographs or faces (not including Mr. Lowes Dickinson)?" The competition could be restricted to *Radio Times* readers only, who would be asked to criticize the faces or silhouettes; such criticism to be confined to head, ears, eyes, nose, chin and general contour, including beards. I am longing to know what "C.E.S." thinks when some one tells him Sir Oliver Lodge has a better beard than he. But, joking apart, why not try the suggestion? If any sum is necessary to set it agoing, please ask me for a reasonable one.—*J. M. G., Bristol.*

ABOLISH THEM?—NEVER.

I SEE I must raise an objection to "M. W." Winchester's suggestion "Abolish the Announcer." He asks: "Are the above necessary?" Of course they are necessary. The announcers are part of the programme and sometimes the very best part. Since the war one seldom sees or hears a gentleman, so it is a great treat to hear them. Besides, their tedious job keeps them occupied all day. May we always have the Announcer and abolish those who use them not.—*F. A. Seale, 10, Mary Road, Wells.*

What did *you* enjoy most in 1929

Very soon now the Christmas number of *The Radio Times* is going to press.

The Editor would like his correspondents to tell him what item in the programmes they have enjoyed most during this year and why. A selection from letters received will be given in our special number and perhaps a table showing how "the other listener" has voted on this subject.

One word of warning—please do not pick such broadcasts as those of "The Derby" and "The Boat Race" or the Schneider Cup, but only programmes originated by the B.B.C. or artists who have more than once been before the microphone.

And please do not write very long letters.

A WAVE-LENGTH FOR "RUBBISH."

As a lover of "music" in the strict sense of the term, may I be permitted to express my high appreciation of the programmes with which we are daily entertained by the B.B.C.? For those people who prefer "trash" would it not be possible to create another department so that the lovers of the "Masters" may be allowed to indulge their great heritage in peace, and without being inclined by correspondence who have the impudence to criticize music which obviously they have not the intelligence to appreciate? If such people want "rubbish" by all means let them have it (they probably prefer reading literature and pictures as well), but give it to them on a different wave-length.—*Robert Grierson Gibson, Hanover House, Hanover Crescent, Brighton.*

PLAYS BEGIN TOO LATE.

WHY waste space in your issue of November 1 on discussing whether broadcast plays are getting worse? Why not, instead, put on the plays at a time when your listeners can decide for themselves? A very large proportion have all pleasure robbed from them by the annoyance of losing part of their night's rest and a considerable proportion do not listen at all, as they are unwilling to sit up till midnight to hear a play commencing at 9.30.—*James Williamson, 3, Ormer Avenue, E. Kirkwood.*

THE HOUSEHOLD TALKS.

WHILST agreeing with "Housewife" that evening talks are much more conveniently listened to, I would like to ask her to imagine what the poor tired, working man would say if he were "forced" to listen to household talks on his return home at night. "Housewife" could easily arrange to do some mechanical work for the quarter of an hour in the mornings, such as preparing vegetables or dusting. Personally, I use headphones on a lead which reaches to every room, so that I have not had to make any special arrangements for listening, and have just switched on and continued working.—*Another Housewife.*

AN APPRECIATION FROM SCOTLAND.

MAY I, on behalf of many "Highland" listeners, thank you for the splendid Sunday Programmes which you bring into our homes. In the North I can assure you they are thoroughly enjoyed from beginning to end and especially the Epilogue when our favourite announcer is reading.—*A Contented Listener.*

THAT "EVENING OF BOREDOM."

I WAS greatly interested to read the reply to Mr. Swaffer's attack on the B.B.C. programmes. I happened to see the heading, "An Evening of Boredom," in a newspaper lying in a railway carriage, and picking it up read Mr. Swaffer's article with great interest. I felt that if this was a sample of newspaper criticism the B.B.C. had no need to worry. On that particular evening I arrived home to find some of my



family eagerly listening to the talk on pictures. One member would not come to the meal on account of the Russian songs, and later we enjoyed one of Bach's best piano concerti and finished off with that most entertaining "snore" suite by Rodgers. Altogether a most particularly all-round enjoyable evening, and I have forgotten one part which particularly appealed to another member of the family.—*H. A. Beevers-Moore, 26, Park Hill Road, East Croydon.*

SOME SAY ONE THING—

I WANT to say how very much I enjoyed the programme of dance music and the singing of the Rowntree Vocal Quartette this evening (November 7). I hope we shall have the pleasure of hearing this fine Quartet again in the near future.—*F. M. Todd, 13, Westgate Street, Peterborough.*

—AND SOME ANOTHER.

I CAN'T understand why so much Russian stuff is put across the ether. Tonight (November 7) I have been listening to Mr Jack Payne's dance band with interludes by the Quintet Vocal Russe—Monotonous, and I was very glad when the songs came to an end.—*Geo. H. Davey, Paddingworth, Lincoln.*

MORBID PLAYS.

JUST a few words in reply to "X." of Colchester. With all due respect to those listeners' feelings who have lost near relatives in motor accidents, all I can say is that one cannot expect the B.B.C. to consider individual feelings when catering for an audience of something like three million listeners. The only obvious remedy in these cases is for the listener concerned to avoid such so-called "morbid plays" altogether, these being ample warning given in *The Radio Times* and also by the announcer before the play commences.—*M. Z., Portsmouth.*

FOOTNOTE.

I THINK the "bosh" that people write to the B.B.C. is absolutely disgusting.—*Contented, Bournemouth.*

PORTRAIT OF A CITY

Paris as Charpentier reveals her in 'Louise.'

This week we are to hear Gustave Charpentier's romantic opera *Louise*, of which G. Jean-Aubry, the famous French critic, writes here. *Louise* is one of the most successful operatic broadcasts, for it is full of colour and melody

IT has been believed for a long time—and is perhaps still believed—that the main originality of Gustave Charpentier's opera lies in the fact that all the characters in it are dressed in ordinary clothes and that it shows us everyday life in its most common, ace and apparently least lyrical aspects. It is true that when [illegible], its "musical novel" as its author called it, was first given over to the public there arose around it a great am[illegible] enthusiasm in some of them and an equally violent dislike in others. The former, thought it would completely renew the lyrical scene, but they declared, would thenceforth illustrate a thousand aspects of modern life. Others, on the contrary, deplored the creation of a work that, they said, only tended to exalt mediocrity and that, instead of uplifting the spectator by glorifying great thoughts and noble deeds, lowered life to the level of mere journalism.

In reality, both parties were wrong. Charpentier's opera [illegible] great success has been and still is, has neither lowered [illegible] nor given new possibilities. The so-called new aesthetic of Charpentier has had no disciples, it has not even created [illegible] were another work built on the same principles and showing us life under new aspects or more definite ones, *Louise* stands by itself in the career of its author as [illegible] It is what might be called a fortunate accident; we do not mean by that that the composer realized what he was doing, but it is one of those works that we find [illegible] of all [illegible] aesthetic meditations. Both the qualities and the faults of the composer of *Louise* have contributed to its birth, and qualities and faults have blended, merged, and have been animated by that great gift which it is impossible to analyse and without which a work of art as well as any [illegible] organism cannot even [illegible] existence the gift of *life*.

'Louise' is to be broadcast from 5GB at 8 p.m. on Monday, and from all stations at 7.45 p.m. on Wednesday. Immediate application should therefore be made for the libretto of this opera. (*See page 597.*)

For *Louise* is, chiefly, a living piece of work. You may like it or you may not; it is easy to find faults in it, but you cannot resist the powerful movement of its [illegible] It keeps you constantly interested. And when we think that it has been written thirty years ago, it strikes us as very [illegible] and greatly to the credit of Charpentier. For, as Auber, the once famous author of the *Domino Noir* and *Fra Diavolo* [illegible] Not [illegible] also [illegible] as music. He meant by that, theatre music, which he knew better than anybody else—and he could already detect on his the injuries of time. Although thirty years have elapsed since it was [illegible] Charpentier's music is not [illegible] it can be more [illegible] discussions but it gives [illegible] of a [illegible] changing [illegible] The first admirers of *Louise* [illegible] most of them were greatly mistaken as to its [illegible] because what they first and foremost admired in it had nothing to do with music. They judged it from a visual, literary, moral, or social standpoint, but gave little thought to the musical matter itself. And thus they mistook for an accurate portrayal of reality what was already no more than a deformation of it.

One must be very naive or very ignorant to believe that, in 1900, Montmartre was still inhabited by people who wore flowing ties and broad-brimmed soft hats; Charpentier was practically the last person to wear such a tuneful costume; and the social ideas expressed in *Louise* were also obsolete. Thirty years ago, the atmosphere rendered in the opera was, in real life, no more than a very faint vestige of bygone times. The Montmartre characters of Charpentier are much closer to those Henry Murger created in *La Bohème* than to those who actually lived in the last years of the nineteenth century; and this so-called 'modern opera' this mirror of everyday life is, when all is said and done a last descendant of romanticism.

But it is this that gives *Louise* such undeniable beauty and strength, and sustains its lyricism. It is this romanticism that enables it to turn reality into a symbol and to give to trivial happenings the glamour of a legend.

It is also the romanticism in *Louise* that helps to balance the scenes in which Charpentier strove to portray the simple truth of everyday life. Such scenes are, in reality, to be found in the first act only, for the second scene of the second act, that of the sewing-room, is merely stuck on, so to speak, and helps in no way to develop the action. From this contrast results a variety that satisfies both the spectator and the auditor: the realistic scenes are the foundation on which the romantic construction is built and which makes it seem more than a mere story, the projection of life itself.

But this contrast alone could not explain the enduring popularity of *Louise*; the work had to have in it an element of novelty strong enough to give its auditors, even after thirty years, the sense of the unexpected. This element is not to be found in the music, even at the time when it was written. Charpentier's opera brought to the realm of music no startling innovation; it did not upset melodic and harmonic conventions as Debussy's *Pelléas et Mélisande* did two years later. It borrowed its most essential characteristics from the Wagnerian drama, to begin with the *leitmotiv* which, in *Louise*, as in the Tetrology serves to evoke either a character, an idea, or a feeling. It has been easy to set apart in *Louise* the themes of *Desire*, of *Work*, of the *Street*, of the *Mother*, of *Freedom*, as it has been easy to recognise in Wagner's works the themes of the sword and of the redeemer.

Neither the melody nor the harmony used by Charpentier were strikingly new; his melody, in the most lyrical moments, is obviously inspired by that of his master, Massenet, as to the harmony, it is only that which was used, at the time, by all good pupils in their academy compositions.

One finds in this scoring neither the refinements of a Liszt, a Rimsky, or a Debussy, nor the tremendous imagination of a Ravel. There is nothing new about the rhythm either. Charpentier is not even above using rhythms that have become very vulgar, such as that of the polkas for instance; and he shows in more than one part of his opera a predilection for the rhythm of the waltz, which he shares with Massenet.

The themes are simple, harmonious and lend themselves readily to pleasant transformations and colourful arrangements; the harmony is correct without being especially clever. The orchestration [illegible] of [illegible] Charpentier's are as [illegible] as possible; it is rich and powerful, but it never covers the voice nor does it interrupt the action.

But all this did not—does not—constitute a new work. The element in *Louise* that gives this opera different from all others gives life to everyone of its pages and gives the whole work its lyrical character, raises this [illegible] flat and insignificant in itself, to the level of a legend, and gives this pretty picture of everyday life the vastness of a fresco, is the fact that the principal [illegible] Julien, nor the Father, nor the Mother [illegible] the hearth, the soup, the sewing-room or the polka; the principal character in *Louise* is Paris; a romantic, artificial, conventional and obsolete Paris in which I, for one, can hardly recognize the Paris in which I was born and which I know, but this Paris, in *Louise*, is a first-class symphonic and dramatic character. It is the City, with its temptations, its seductions, its pleasures, its [illegible] enticing as Love, as much to be feared as the Dragon of the Wagnerian drama. There is the main character of this opera, and it can express itself admirably by means of music and symphony; it is essentially dramatic, as dramatic as Fate; we hear its tantalizing call [illegible] entranced by its magic, we might almost say, by its heady, sweet, clinging perfume. This element—all power, colour, and movement [illegible] about or stops them for a short while, according to its will. There is the great and fortunate [illegible], of Charpentier in *Louise*, an invention that could not be repeated, but that gives fame to a composer and a lasting popularity to his work. And it is in all fairness that the author of the *Apprenti Sorcier*, Paul Dukas, answered to those who criticized *Louise*: 'Should one be so concerned with harmony, counterpoint and originality when the main thing is life, emotion, and dramatic power?'

G. Jean-Aubry



Where Louise and Julien lived their 'love in a cottage'—the heights of Montmartre, overlooking Paris.

5GB Calling!

A CATHEDRAL SERVICE.

Address by Bishop Hamilton Baynes—Another Chevalier Recital—Coleridge-Taylor and Opera—A Relay from Nottingham.

On Sunday Evening.

THE pealing of Cathedral bells will call listeners on Sunday evening, December 1, to join the 'greater congregation' at a service from the eighteenth-century Cathedral Church of Saint Philip in Birmingham. The service, which is framed to present the expectant spirit of the Advent season, will be conducted by the Rector, the Right Rev. Bishop Hamilton Baynes, D.D., who will also give the address. The Rt. Rev A. Hamilton Baynes was already well-known in the Midlands before accepting his present appointment. He was Vicar of St. James, Nottingham, previous to becoming Bishop of Natal, and on his return to England was Vicar of St. Mary's in the same city and Assistant Bishop of Southwell.



Bishop HAMILTON BAYNES.

'My Old Dutch'

[illegible] Wednesday, December 4, at 9.30 p.m., will conclude the series of six inaugurated in February last, he will devote himself to performances for which he has received requests from listeners during the past six months. In this connection it is interesting to note that sixty-two per cent. of the writers have been for *My Old Dutch*, with *The Future Mrs. 'Awkins* and *Wot Cher* a very close second and third respectively.

A Varied Coleridge-Taylor Concert.

TO most of us who are qualified for inclusion in Sir Walford Davies's category of 'ordinary listeners,' the name of Samuel Coleridge-Taylor is known almost solely on account of the musical setting in which he so brilliantly caught and interpreted the spirit of Longfellow's 'Hiawatha.' Coleridge-Taylor, however, wrote much other music, and the programme of his works which will be broadcast on Thursday evening, December 5, is designed to give listeners an opportunity of hearing samples of each side of the composer's talent. The *Hiawatha* trilogy is represented by *Hiawatha's Vision*, sung as a baritone solo by Frank Powell, with orchestral accompaniment. Three of the Negro Spirituals, including the favourite *Deep River*, will be played, among other numbers, by Maurice Cole, while among the examples of the composer's seldom heard orchestral works are the *Ballad in A Minor* and the Prelude to the incidental music which he wrote for the late Stephen Phillips' play *Nero*.

An Hour of Opera

'A [illegible] Grand Opera Society's Chorus, supported by the Birmingham Studio Augmented Orchestra. The principal parts will be taken by Oswald Rogers, Paul Eugene, Charles Gelhon, Mabel Cliffe, Doris Harmer, and Eva Tollworthy, and the performance will be conducted by Joseph Lewis.

(Notes from Southern Stations will be found on page 597.)

Tongues in Syncopation.

THE devotees of syncopated music on all occasions are nothing if not thorough in their allegiance. Quite recently a well-known organist who frequently broadcasts recitals on the fine organ of a church in the Midlands, received a letter in which the writer gave him credit for very fine playing but complained that the music played was 'dreary.' 'Lively selections from comic operas,' the correspondent suggested, would be far preferable, also 'one or two fox-trots.' This gentleman would, I feel sure, cordially share the belief, which I have heard expressed, that one method of ensuring larger congregations in our churches would be by introducing syncopated music into the services, thus making the younger generation feel more at home. King David of Israel, it is pointed out, performed religious dances with no little enthusiasm, and for the matter of that, the origin of all dancing was in the first instance religious. I do not say that I am advocating this experiment, but the arguments in support of it are intelligible.

Nottingham Songsters.

O[illegible]



LEONARD GOWINGS

Quartet Leonard Gowings will be heard in tenor [illegible] will [illegible] the pianoforte and Ronald Gourley will discourse music and humour.

From Bournemouth.

SIR DAN GODFREY'S Symphony Concerts with the Bournemouth Municipal Symphony Orchestra on Thursday afternoons have always been distinguished by the generous way in which they make room for music which is otherwise seldom heard, and which has not the same 'box office value' as established favourites. Within the last few weeks Sir Dan has conducted Bruckner's *Seventh Symphony*, Frederic d'Erlanger's *Pianoforte Concerto*, Cyril Scott's *Poems for Cello and Orchestra*, Enesco's *First Roumanian Rhapsody*, Boeggger's Suite *L'Impenitence Aux Rochers*, and Dvorak's Overture *Mein Heim*. Dvorak is represented this week by his third Symphony, not nearly so well known as the fifth or even the fourth; and forthcoming programmes include performances of Herbert Bedford's *Melodie Solennelle* and *Intermezzo to a Chinese Comedy* (Thursday, December 5), conducted by the composer, and a new piece by Emile Dens, *Les Lutins s'amusement* (Thursday, December 19). The Rubinstein Centenary is to be celebrated by performances of such works as the *Triumphal Overture* and the *Ocean Symphony*, on Thursday, December 12.

'MERCIAN.'

Home, Health, and Garden.

TEACHING YOUR CHILD TO TALK.

By E. C. MacLeod—II.

THIS WEEK we are going to consider cleft-palate speech, adenoid speech, and nasality. To understand these troubles, it is necessary to investigate the conditions which accompany them, and here we have need again of the hand-mirrors. Turn so that you have the light at your back, take your mirror, open your mouth wide, and look inside. Unless you wear an upper dental plate [illegible] part of the roof of your mouth, you will see that the roof is all in one piece, and that it ends at the back with a little tab of flesh which hangs [illegible] and perhaps touches the tongue; this little tab is called the Uvula.

If you shut your mouth, and then feel with the tip of the tongue along the roof, from the top front teeth backwards, you will feel that the front part of [illegible] roof is hard and rather rough, if you slide the tip of your tongue as far back as it will go, and touch the back part of the roof, you will notice that it [illegible] longer hard and rough, but smooth and fairly soft. The front, hard part is called the hard palate, and the back, smooth part is the soft palate.

Now let us take another look inside the mouth, which must be wide open, and the light behind you. Breathe in through the mouth, and you will see that the soft palate and uvula rise upwards, and perhaps the uvula disappears from view. Now breathe out through the nose, and the soft palate comes down again. You must keep the tongue flat in the bottom of the mouth, out of the way.

From this we see that the soft palate forms a kind of movable door, which, when raised, allows the air to pass out through the mouth, and prevents it [illegible] through the nose. When the palate is down, the air can only go through the nose, and when it is in a half-way position [illegible] through both nose and mouth.

We have now some idea of the palate in its normal [illegible]. In cleft palate cases there is a congenital defect, a split in the hard or soft palate or in both a gap in the roof of the mouth. This condition is often accompanied by hare lip, that is a split in the upper lip, which may be caught right up to, or split as far as the nostril on one or both sides. Now, obviously, if there is a hole in the roof of the mouth air will escape through that hole, and so out through the nose, whether the hole is in the hard or soft palate, so that something must be done to fill the hole before we can deal with the speech difficulty. This closure may be made in one or two ways, or sometimes a combination of both; firstly, it may be operated upon, and the cleft closed by sewing the two edges together, if there is sufficient tissue to do this without dragging; or, secondly, the hole may be covered by a plate, made of hard or soft rubber, called an obturator.

Surgeons differ in their opinions as to whether it is better to operate for cleft palate on quite tiny babies, or whether it is better to wait until the child is about three years old, and there is a good deal to be said on both sides.

Now that we have investigated the nature of the defect, let us see how speech is affected by it. In the first place, we see that, owing to the fact that the passage to the nose is always open, all the speech-sounds are accompanied by an escape of [illegible] or voice through the nose, which [illegible] conditions clearly before being in a position to guide the child's attempt to carry out the exercises, which will be described in next week's *Radio Times*.

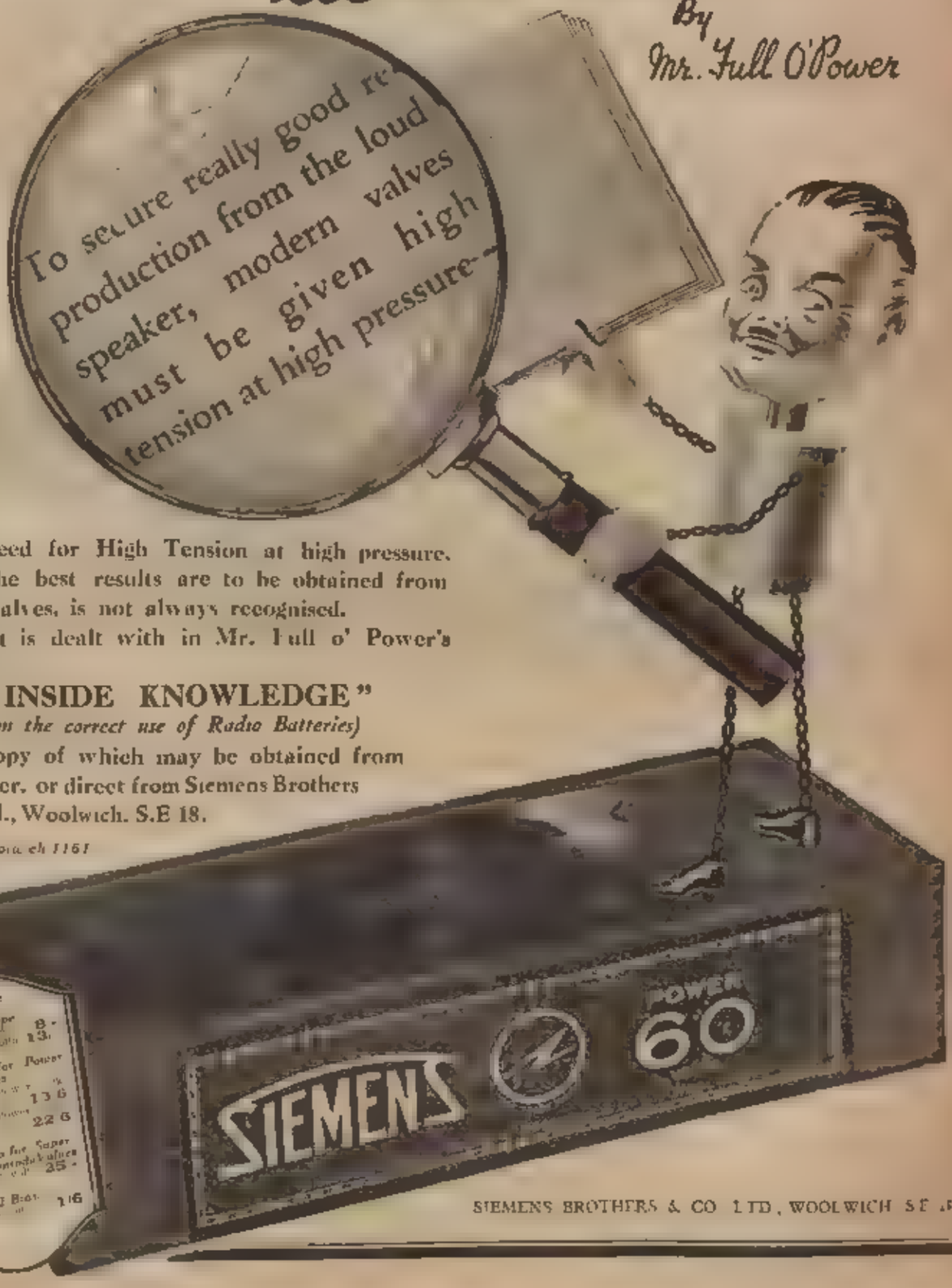
(To be continued.)

(For 'This Week in the Garden' see page 596.)

B.B.C. HOUSEHOLD TALKS
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5.15
A RECITAL
BY
ANTONI SALA

SUNDAY, NOVEMBER 24
2LO LONDON & 5XX DAVENTRY

8.30 kc/s 365.3 m. 193 kc/s 1554.4 m.

8.45
HELP THE 'NOT FORGOTTEN' ASSOCIATION

[illegible]
[illegible]
[illegible]
(*For 3.0–3.30 Programme see opposite page*)

3.45 A CONCERT

BETSY DE LA PORTE (*Contralto*)
WALTER GLYNNE (*Tenor*)
ST. HILDA'S BAND
[illegible] *Rimmer*
[illegible] *Orth Hume*
[illegible] *London Macdermid*

WALTER GLYNNE
[illegible] *Noel Johnson*
[illegible] *Aiken*

BAND
Cornet Solo, 'Carnival de Venise' ..... *Arban*
(Soloist: WILFRED GUERTON)
Fantasia, 'The Bell Ringers' ..... *Rimmer*

BETSY DE LA PORTE
[illegible] *Eric Orsini*
Life and Death ..... *Coleridge-Taylor*

to world before he [illegible] work was *The Lady* [illegible] an opera in such miniature form that it might be only one [illegible] *Lilac Time* embodies so much of the charm of Schubert [illegible]

5.15–5.45 A VIOLONCELLO RECITAL
by
ANTONI SALA

Sonata ..... *Porpora*
Largo Allegro Adagio Allegro
[illegible] *Fauré*
[illegible] *Boccherini, arr. Kreisler*
Lament of Frau [illegible]
Old Tune, arr. Herbert Hughes
Allegro Spiritoso .. *G. B. Senaillé*

[illegible] to 8.15 [illegible]

8.15 [illegible]

The Week's Good Cause

[illegible] entertainment for the wounded ex-Servi[illegible] of the Royal Air Force. The committee of the Association arrange for personal visit to some [illegible] provided regularly in the annex to [illegible] Buckingham Palace—a gracious example that has been followed by many others, so that some hundred thousand wounded men have been entertained at various private houses, gardens, theatres, cinemas, etc.

Donations should be addressed to Mr Frederick S. Phillips (Hon. Treasurer), 10, Berkeley Street, London, W.

8.30 The News'
Weather Forecast, General News Bulletin; Local News. (*Daventry only*) Shipping Forecast

9.5 An Orchestral Concert

ROY HENDERSON (*Baritone*)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. EVELYN KELLEY)
Conducted by B. WALTON O'DONNELL

THE ORCHESTRA
Symphony No. 102, in B Flat ..... *Haydn*
ROY HENDERSON and Orchestra
Recit., 'Hai già vinta' ..... } ('Figaro')
Aria, 'Vedro mentr' io sospiro .. } *Mozart*
ORCHESTRA
Symphonic Poem, 'Don Juan' ..... *Strauss*
ROY HENDERSON
None but the weary heart .. .. *Tchaikowsky*
[illegible] .. *Stanley Lang*
The Hostel .. .. *Quilter*
[illegible]
'Chase Noisette' ('The Nutcracker') Suite
Tchaikowsky

10.30 Epilogue
LORD, WHAT IS MAN?
[illegible]

A FAMOUS BAND, A CONTRALTO AND A 'CELLIST IN THE PROGRAMMES TODAY.



BETSY DE LA PORTE—3.45. THE ST. HILDA'S BAND. ANTONI SALA—5.15

[illegible]
Excerpts from Band [illegible] *arr. Rimmer*

MICHAEL WILLIAM BALFE, though counted as one of our English composers, was really Irish, born in Dublin in 1808. He was a man of many parts—a violin soloist an operatic singer, a conductor and composer, and his career took him to many countries. His collected honours also from different parts of Europe, being a Chevalier of the Legion of Honour, and a Commander of the Order of Carlos III of Spain. The King of Prussia offered him the Order of the Prussian Eagle, but that he was not allowed to accept.

WALTER GLYNNE
A Thought ..... *Woolmer*
The Lone Lily ..... *Bothwell Thompson*
Jenny kissed me ..... *Graham Peel*

BAND
Trombone Solo, 'Trombonese ..... *Hawkins*
Soloist: E. BOAM)
Suite, 'Bohemian' ..... *Orth Hume*

BETSY DE LA PORTE
Requiescat ..... *Evelyn Sharpe*
A Madrigal ..... *Herbert Howells*
Snips that pass [illegible] the night .. *Stephenson*

BAND
Euphonium Solo, 'Robin Adair' ..... *Hartmann*
Soloist, R. SMITH
Excerpts from 'Lilac Time' *Schubert, arr. Clutsam*

AN Australian by birth, Clutsam began his career as a concert pianist playing in many parts of

ONE authority says it down fearlessly that 'Porpora was the greatest singing-master that ever lived. No singers, before or since, have sung like his pupils.' All that we know now of his method—apart from the singing exercises he left—is the highly improbable story of how he trained the famous Caffarelli, keeping him for five years to one page of vocal gymnastics and then bidding him go, with the valediction 'You are the greatest singer in Europe.' He certainly enjoyed a great renown as a teacher, and held many important posts in the world of music, not only in his native Italy, but throughout Europe. A contemporary of Handel's, he spent two or three years of his erratic career in London, directing an operatic enterprise in opposition to Handel's, in which he had the backing of a good part of influential London. None of his own operas, however, have survived, although he is supposed to have composed no fewer than thirty-three, as well as numerous oratorios, masses, and smaller vocal and instrumental pieces. It is in some of these last that his best qualities are displayed, and this melodious Sonata is a good example of his style.

ONE of the foremost violinists of France in the first part of the eighteenth century, who had a big influence on his own and following generations by grafting something of Italian grace and dignity on the French manner, Jean Baptiste Senaillé was a real Parisian. His father was one of the famous twenty-four violins of the King, and after winning successes and visiting Italy, where he outshone the native artists on their own ground, he settled in his native city as a member of Louis XV's band.

THE DAY OF REST

Sunday's Special Programmes

From 2LO London and 5XX Daventry

3.0 THIS WEEK'S BACH CANTATA

3.0-3.30 CHURCH CANTATA
No. 26) BACH

'ACH WIE FLÜCHTIG, ACH WIE

('Ah, how fleeting, ah, how fading')

[illegible] from THE GUILDHALL [illegible] OF MUSIC

MARY HAMLIN (*Soprano*)
DORIS OWENS (*Contralto*)
FRANK TITTERTON (*Tenor*)
WILLIAM BARNARD (*Bass*)
LESLIE WOODGATE (*Organ*)
THE WIRELESS ORCHESTRA
([illegible] Trumpet and Strings)
Conducted by STANFORD ROBINSON

THE Cantata is based on an old funeral hymn by Michael Franck, [illegible] which Bach had made a chorale prelude some twenty years earlier. The first chorus here is really that prelude in a more elaborate form. In it Bach reproduces the text of the first verse of the old hymn preserving the last verse for his final chorale. The melody is given, as so often, in its simple form to [illegible] while [illegible] as quickly passing [illegible] and [illegible] are the means Bach uses.

There are splendid arias for tenor and bass, the first very long and difficult, with an accompaniment [illegible] to the voice songs of our life hastening like a rushing stream, vividly presenting that idea by [illegible]

The accompaniment throughout is richly varied, and fine use is made of the contrasting tone of oboes (there are three), flute and [illegible]

I. *Chorus*

Ah, how fleeting
Ah, how fading
Is the life of mortals!
As a cloud-wreath quickly forming
And as quickly then dissolving
So is man's brief portion, know ye!

II. *Aria* (*Tenor*):

As rapid, rushing rivulets,
So [illegible] quickly [illegible] and [illegible]
Our life goes!
The hours do perish
As drops of water suddenly parted
When streams from cliff to cliff are rushing.

III. *Recitative* (*Contralto*)

Lo! Joy soon turns to mourning,
And beauty withers like a flower,
The greatest strength of man fast [illegible]
And fortune changes e'en from day to day;
Brief as a breath are praise and [illegible]
And all man's vaunt of knowledge,
All his wisdom will surely in the grave disappear

Broadcast Churches—XXXVI.



ST. MARY'S, SWANSEA,

from which a Service will be relayed by the West Regional Stations tonight at 6.30

FROM an architectural point of view, Swansea is not fortunate in its church buildings, as compared with other places. St. Mary's Church, the parish church of the town, is certainly the most interesting. Those who remember the ancient tower and [illegible] which, from the days of Bishop Gower (1328-1347), had looked down upon the fortunes of the town and parish, must have felt it keenly when in 1898 it was deemed necessary to pull down the old church in order to make way for a larger and worthier building. The church as it now stands was rebuilt and completed in 1898, from the designs of Sir Arthur Blomfield, A.R.A., and will for ever stand as a magnificent memorial to the genius of the builder, the Rev. James Allan Smith, D.D., for upwards of seventeen years vicar of the parish. The total cost of the building, some £18,000, was raised by the vicar during a period of exceptional trade depression, and by December, 1900, the church was entirely free from debt. The church with seating accommodation for 1,500 is considerably larger and more beautiful in every way than its predecessor.

Fortunately, the destruction of the ancient fabric did not involve the destruction of all that made it interesting, and so there are many features of historic interest.

Over the Holy Table there hangs a picture of the Virgin and Child. It came into the possession of the church under the will of Dr. Thomas Bowdler, who earned some fame by "bowdlerising" Shakespeare. In the vestry is affixed a painted board giving a history of the picture. To the left of the Holy Table there is a brass tablet let into the floor, which takes one in a breath back to the Middle Ages. The inscription asks us to "pray for the soul of Sir Hugh Johnys, Knight, and Dame Maude, his wife, which Sir Hugh was made Knight of the Holy Sepulchre of our Lord Jesu Christ the 14th day of August 1447." The brass in addition, contains a very rare and curious representation of the Resurrection.

In the Herbert Chapel on the north side of the chancel are some features of historic interest. The feature of this chapel, the western arch of which is the original arch built by Bishop Gower, is the tomb of Sir Matthew Cradock (died 1532), with recumbent figures of Sir Matthew in armour and Lady Catherine, his wife. Lady Catherine was of royal descent, being a second cousin to Henry VII, and was given in marriage by James IV of Scotland to the impostor Perkin Warbeck. Sir Matthew was her third husband. She survived him, married again, and died on November 5, at Fyfield, where she was in fact buried; so that "Mi Ladie Katerin" doth not here.

Over the north door, at the entrance to the Herbert Chapel, is a tablet to the memory of Dr. Hugh Gore, Lord Bishop of Waterford and Lismore, who founded the Swansea Grammar School.

The church boasts of a very fine organ, erected at a cost of £2,400, and a peal of eight bells, five of which date back to 1720, and all are suitably inscribed.

Many daughter-churches have gone out into the world with the benediction of the old mother-church, which however remains the centre of activity and holds proudly aloft the great evangelical traditions of bygone generations. The church has a long list of vicars, beginning with Thomas Coryngham, who resigned the living in 1400. In recent times it has been faithfully served by such incumbents as the Rev. Hon. Talbot Rice, the Most Rev. Harrington Lees, late Archbishop of Melbourne, and Canon Cecil Wilson, now Vicar and Archdeacon of Bradford. Its present vicar the Rev. W. T. Havard, was instituted in October, 1928.

W. A. D. EDWARDS.

8.0 A SERVICE FROM THE STUDIO

IV. *Aria* (*Bass*)

The riches and treasures we [illegible] seek and strive for
Are vain and deceitful [illegible] glittering toys
As [illegible] flames are devouring the [illegible]
Or wild roaring torrents sweep all things before them.
So swiftly is shattered the pelf of this world.

V. *Recitative* (*Soprano*):

The highest honour, pomp and [illegible]
At last to death a dark night
He who on earth's fame relies full soon to dust and ashes falls.
And when the mourning bell doth toll,
Down to the ground his honours tumble,
And all his dignity is nought,
His very name forgotten.

VI. *Chorale*

Ah, how fleeting,
Ah, how fading
Are man's richest treasures.
All things, all things that are human
Must like shadows faint and vanish,
Who God fears, he lives for ever.

The words are taken from "Bach's Cantata Texts, Sacred and Secular," by C. Sanford Terry, by permission of Constable and Co.

Cantatas for the next four Sundays are:

December 1. No. 62—
Nun komm, der Heiden Heiland
(Come, Thou Saviour of the heathen.)

December 8. No. 107—
Was willst du dich betrüben?
(Why would'st thou grieve?)

December 15. No. 125—
Mit Fried und Freud fahr' ich dahin.
(In peace and joy I now depart.)

December 22. No. 1—
Wie schön leuchtet der Morgen-[illegible]
(How fair appears the morning star.)

(*For 3.45 to 5.45 Programmes see opposite page*)

5.45-6.0 BIBLE READING
PAUL OF TARSUS—XV
King Agrippa
Acts xxvi, 1-32

8.0 A RELIGIOUS SERVICE
from the Studio
[illegible] conducted by the Rev. J. ARTHUR SHARP, D.D., President-Elect of the National Council of Evangelical Free Churches

10.30 Epilogue
"LORD, WHAT IS MAN?"
HUMILIATION

(*For details of this Week's Epilogue see page 657*).

K-B 163



FOR THE KOLSTER-BRANDES CONCERTS FROM TOULOUSE

Kolster-Brandes are broadcasting concerts every other Sunday from Toulouse, to alternate with the well-known Sunday programmes from Hilversum. For fine reception use the K-B163 3-valve screened-grid pentode receiver. Price £10 15s. including valves and royalty. This receiver will also give first-class results when a Power Valve is used in place of the Pentode. Price £10 2s. 6d. including valves and royalty.

PROGRAMME OF CONCERT
24th NOVEMBER, 1929.
From 5-8 p.m. (380 metres.)

1. Marche Italienne ..... *J. Rousseau*
2. La Reine de Saba (Grand Ballet) *Ch. Gounod*
3. Dans Les Steppes de L'Asie Centrale *Borodine*
4. Sérénade ..... *Aymé Kunc*
5. Le Roi D'Ys ..... *Lalo*

ENTR'ACTE: GRAMOPHONE MUSIC.

(i) Plenty of Sunshine ..... *De Sylva*
(ii) Rag Doll ..... *Brown*
(iii) Laughing Marionettes ..... *Coates*
(iv) Sugar ..... *Yellen*
(v) China Boy ..... *Muchacho*
(vi) Ali Baba ..... *Markash*

6. Fourth Mazurka (Flute Solo M. Dubos), 1st Prix de Paris ..... *Pfeiffer*
7. La Havanaise (Soloist Mr. Fred Mucnoh), 1st Prix de Paris ..... *Saint-Saens*
8. Les Lagunes (Grande Valse) ..... *J. Strauss*
9. La Mascotte (Selection) ..... *Audran*
10. Dia de Fiesta (Marche Espagnole) *P. Leduc*

N.B. In future, announcements of K-B Sunday programmes will appear on the double-page K-B advertisement each week.

Kolster-Brandes

SUNDAY, NOVEMBER 24
5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

3.45 POETRY READING

4.15 A Symphony Concert
(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Conducted by JOSEPH LEWIS
KEITH FALKNER (*Baritone*)
ARTHUR KENNEDY (*Viola*)

ORCHESTRA
Overture to a Comedy ..... *Balfour Gardiner*

KEITH FALKNER and Orchestra
Aria 'Hat's wolch' ... bricks' ('Ah! the great moment') (*Fidelio*) ..... *Beethoven*

FRANK CANTELL with KEITH FALKNER and Orchestra
Symphonie Concertante for ... and Viola ..... *Mozart*

LESS well known than the above Symphonie Concertante which was written in Paris, although never played there, this one is a more ... work. Mozart was only ... when he composed it, but already he had known something of life's tragedy, as well as of its brighter side. Only a year before his mother had died ... and the lady to whom he had lost his heart had married another. He came back from the ill-fated Paris visit to his native Salzburg at the beginning of 1779, and took up the duties of organist and Kapellmeister (Master of the Music) to the Court and the Cathedral. But he had no great pleasure in his duties, and they were by no ... regarded.

Nevertheless, he was as industrious as ever in composition and produced much fine work, which includes two ... and other church pieces, three symphonies, ... other instrumental ... work for solo violin and viola with orchestra.

Although not quite on the same imposing scale as his later symphonies it is ... Mozart, inspired by all his grace and wonderful gift of melody.

ORCHESTRA
Symphony No. 8 in B Minor ('The Unfinished') *Schubert*
Allegro moderato; Andante con moto

7.50 'The Church and Civic Life'
A RELIGIOUS SERVICE
Conducted by CANON GUY ROGERS, M.C.
Relayed from ST. MARTIN'S PARISH CHURCH, Birmingham

THE BELLS

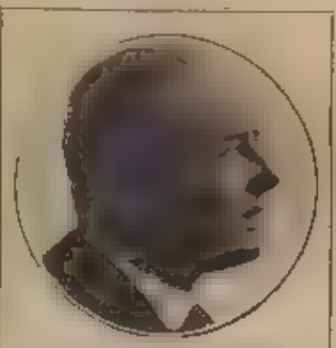
Order of Service

Hymn, 'Our Fathers built this City'
Prayers for the City, its Government ... Needs
Psalm 72
Lesson
Hymn, 'When through the whirl of wheels' (Songs of Praise, No. 398)
Address
Hymn, 'Rise up, O Men of God' (Songs of Praise, No. 330)
Closing Prayer
Benediction
Organist and Master of Choristers, RICHARD WARRELL

8.45 THE WEEK'S GOOD CAUSE
(From Birmingham)
An Appeal on behalf of THE YOUNG HELPERS LEAGUE by Miss NICHOLSON BARTON

Contributions should be forwarded to the Treasurer, Dr. Barnardo's Homes, Stepney Causeway, London, E.1

8.50 'The News'
WESTON FARRANT, GENERAL NEWS BULLETIN



Canon GUY ROGERS conducts the 'Church and Civic Life' Service that will be relayed from St. Martin's, Birmingham, today.

9.0 Tom Jones and the Grand Hotel, Eastbourne, Orchestra
Relayed from the Grand Hotel, Eastbourne

SILVIO SIDELI (*Violoncello*)

ORCHESTRA
Overture, 'Poet and Peasant' ..... *Suppé*
The Voice of the Bells ..... *Lincke*

SILVIO SIDELI
Torna (with Violoncello or Violin Obbligato) *Denza*
Speak to me ..... *Guy d'Hardelot*

ORCHESTRA
Suite, 'Summer Days' ..... *Eric Coates*

TOM JONES (*Violin*)
Moonlight Bells ..... *Hauberger, arr. Kreisler*
Mignonette ..... *Fiorni*
Tango ..... *Albeniz, arr. Kreisler*

SILVIO SIDELI
Tu ca nun chiagne ..... *De Curtis*
Marechiare ..... *Tosti*

ORCHESTRA
Fantasy, 'Tannhäuser' ..... *Wagner*
The Lost Chord ..... *Sullivan*

10.30 Epilogue
(From Birmingham)

THE RADIO TIMES.
The Journal of the British Broadcasting Corporation.
Published every Friday—Price Twopence.
Editorial address: Savoy Hill, London, W.C.2.

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Sunday's Programmes continued (November 24)

5WA CARDIFF 968 kc/s. 309.9 m.

3 [illegible] S.B. from London

8.45–8.0 *S.B. from London*

8.30–8.0 *S.B. from Swansea*

8.0 *S.B. from London*

8.45 The Week's Good Cause

An Appeal on behalf of The Welsh Association for the Blind, by Sir Hubert Lewis, K.B.E.

8.50 *S.B. from London*

9.0 West Regional News

9.5 A CONCERT

Relayed from The Park Hall, Cardiff

National Orchestra of Wales

[illegible]

Conducted by Warwick Braithwaite

Two [illegible] ..... *Lalo*

Waltz, 'Blue Danube' ..... *Johann Strauss*

Ivan [illegible] Russell (*Tenor*) and Orchestra

Chorus 'Mid Heaven and Ocean' ('La Gioconda') ..... *Ponchielli*

Quartet 'Quando [illegible]' (*Rigoletto*) } *Verdi*

La [illegible] Madame Wurm, [illegible] } *Verdi*

[illegible] from the [illegible] everybody knows the [illegible]et, 'The Dance of the [illegible]' this one aria seems likely also to survive [illegible] into which the opera as a whole [illegible] Produced in Milan in 1876, it was first [illegible] seven years [illegible] he Italian [illegible] which [illegible] [illegible] operas are [illegible], and the public people [illegible] cast come to untimely and unpleasant ends [illegible] of [illegible] work he was [illegible] his own fine music, [illegible] thought, had [illegible]

This aria, however, is likely to remain in the repertoire of tenors, offering, as it does, fine opportunities for melodious singing. In the opera it is [illegible] [illegible] and [illegible] watch, and sings of the splendour of the scene which meets his eye. The water is calm and moon and stars are shining brightly; he is looking forward, too, to seeing his beloved, so that the beauty of the night seems to him a specially happy omen

Orchestra

[illegible] ..... *Wagner*

Rondo ..... *Haydn*

Serenade ..... *Mozart*

(Solo Violin, Louis Lurgan)

The Choir of the University [illegible] Madrigal Society

Conducted by W. G. Whittaker

Now I see the [illegible] were feigned ..... *Bishop*

Adieu, sweet Amaryllis ..... *Old Madrigal*

Come, Phyllis, come away ..... *Old Madrigal*

Orchestra

Slav Rhapsody ..... *Friedemann*

10.0 *S.B. from London*

10.30 Epilogue

10.40–11.0 The Silent Fellowship



The Rev W. T. Havard (left) gives the address at this evening service from St. Mary's Parish Church, Swansea, which Cardiff is also broadcasting. Sir Hubert Lewis appeals on behalf of the South Wales and Monmouthshire Committee of Association for the Blind tonight at 8.45.

5SX SWANSEA. 1040 kc/s. 288.5 m.

[illegible] S.B. from London

[illegible] S.B. from London

6.30 A RELIGIOUS SERVICE

Relayed from

St. Mary's Parish Church, Swansea

Hymn, 'Jesu, where'er Thy People meet' (Ancient and Modern, 529; H.C., 386, Tune, Worcester)

Psalms 149 and 150

Anthem [illegible] ..... *Beethoven*

Hymn, 'Hail to the Lord's Anointed' (Ancient and Modern, 216; H.C., 150, Tune, Crüger)

Address by The Rev. W. T. Havard, M.C., M.A., (Vicar of Swansea)

Hymn, 'Praise my Soul, the King of Heaven' (Ancient and Modern, 298; H.C., 380; Tune, Gopsal)

8.0 *S.B. from London*

8.45 *S.B. from Cardiff*

8.50 *S.B. from London*

9.0 West Regional News. *S.B. from Cardiff*

9.5 *S.B. from London*

10.30 Epilogue

10.40–11.0 The Silent Fellowship

S.B. from Cardiff

6BM BOURNEMOUTH 1040 kc/s. (288.5 m.)

[illegible] S.B. from London

8.45–6.0 app. *S.B. from London*

8.0 *S.B. from London*

8.45 The Week's Good Cause

[illegible]

6.50 *S.B. from London*

9.0 Local News

9.5 *S.B. from London*

10.30 Epilogue

5PY PLYMOUTH. 1040 kc/s. 288.5 m.

5.0–5.30 *S.B. from London*

5.45–6.0 app. *S.B. from London*

8.0–8.40 *S.B. from London*

8.50 *S.B. from London*

9.0 Local News

9.5 *S.B. from London*

10.30 Epilogue

2ZY MANCHESTER. 1laf kc/s. (370.4 m.)

5.0–5.30 *S.B. from London*

3.45 An Orchestral Concert

The Northern Wireless Orchestra

Conducted by T. H. Morgan

Hamilton Harty, *Solo Pianoforte*

Edward Isaacs, *Pianoforte*

5.45–6.0 *S.B. from London*

8.0 *S.B. from London*

8.45 The Week's Good Cause

An Appeal on behalf of The Dominies School Camp Fund by Arthur Hillier, M.P.

All donations should be sent to the Hon. Treasurer, Town Hall, Hanley, Stoke-on-Trent

8.50 *S.B. from London*

9.0 North Regional News

9.5 *S.B. from London*

10.30 Epilogue



CARDIFF UNIVERSITY MADRIGAL SOCIETY CHOIR takes part in the concert which Cardiff is relaying from the Park Hall tonight at 9.5.

Other Stations.

5SC [illegible]

GLASGOW

3.0–3.30 S.B. from London

3.45–6.0 [illegible]

8.0–8.45 [illegible]

8.50 S.B. from London

9.0 Scottish News Bulletin

9.5 S.B. from London

10.30 Epilogue

2BD [illegible]

ABERDEEN

3.0–3.30 [illegible]

3.45–6.0 [illegible]

8.0–8.45 S.B. [illegible]

8.50 [illegible]

9.0 [illegible]

9.5 [illegible]

S.B. from London 10.30 — Epilogue

2BE [illegible]

BELFAST

3.0–3.30 S.B. [illegible]

3.45–6.0 [illegible]

8.0–8.45 [illegible]

8.50 [illegible]

9.0 [illegible] 9.5

S.B. from London 10.30 — Epilogue

MONDAY, NOVEMBER 25

2LO LONDON & 5XX DAVENTRY

842 kc/s 356.3 m. 193 kc/s 1 554.4 m.

7.45 MILITARY BAND CONCERT

9.35 THE VIRTUOSO STRING QUARTET

10.15 a.m. THE DAILY SERVICE

10.30 Time Signal, Greenwich Weather Report

10.35 Miss BARBARA CARTLAND: 'Making the Best of Oneself—II. Getting the Right Frame of Mind'

11.0 (*Daventry only*) Gramophone Records

11.0–11.30 (*London only*) Experimental Television Transmission by the Baird Process

6.45 THE FOUNDATIONS OF MUSIC

RUSSIAN SONGS

Sung by TATIANA MAKUSHINA

The Sea } *Borodin*
Lullaby }
The Song of the Flea }
The Rose and the Sea } *Rimsky Korsakov*
Scene and Aria of Lubava from Sadko }

The Sea. A picture of a stormy sea, and a boat laden with treasures, tossed by the waves.

Rich and Poor. Other people live in plenty and happiness. Only we are poor and shall always be. How glad we should be if our homes were as good as others.

The Sleeping Beauty. The princess sleeps soundly in a gloomy wood, in spite of storms and tempests and of rumours of the handsome prince who is to awaken her with a kiss.

The Rough Sea. The stormy sea is akin to my soul, it stirs me to great deeds and noble thoughts.

Aria of Lubava. Sadko's wife, Lubava, bewails the disappearance of her husband, when she suddenly sees him coming towards her and greets him gladly.

7.0 Mr JAMES AGATE: Dramatic Criticism

7.15 Musical Interlude

7.35 M. M. Sophian: French Talk Reading from 'Le Pipe,' by André Thomas. Taken from 'Petits Chefs d'Œuvres Contemporains.' From line 12, page 38, 'Quand la crise fut passé . . .' to the end of the tale, p. 39

7.45 A MILITARY BAND CONCERT

JOHN MOREL (*Baritone*)

THE WORTHING MILITARY BAND

conducted by B. WALTON O'DONNELL

Overture, 'Mariana' ..... *Wallace*

7.58 JOHN MOREL

Tarantella (Serenade) } *Traditional Songs of the Provinces*
Mo Gustan Todas (All things please me) }

(Accompaniments by S. C. MIDDLEDORE)

Asturiana } (Spanish Airs) *de Falla*
Seguidilla Murciana }

8.5 BAND

A Miniature Suite ..... *Eric Coates*
Children's Dance; Intermezzo; Scherzo du Bal

8.15 CECIL BATHER

Etude Mignonne ..... *Percy Pitt*
Waltz in E Flat ..... *Lemormand*
Minuetto ..... *Jones*
Seguidillas (Spanish Dance) ..... *Albeniz*

8.30 BAND

Selection, 'Der Bettel Student' ('The Beggar Student') ..... *Millöcker*

8.44 JOHN MOREL

My Lodging is on the Cold Ground } *Seventeenth Century*
Sally in our Alley }

8.50 BAND

Czardas, 'Ungarischer Schäfertanz' (Hungarian Shepherd's Dance) ..... *Ketterer*
Flight of the Bumble Bee ('The Legend of the Tsar Sultan') ..... *Rimsky Korsakov*
March, 'Old Panama' ..... *Alford*

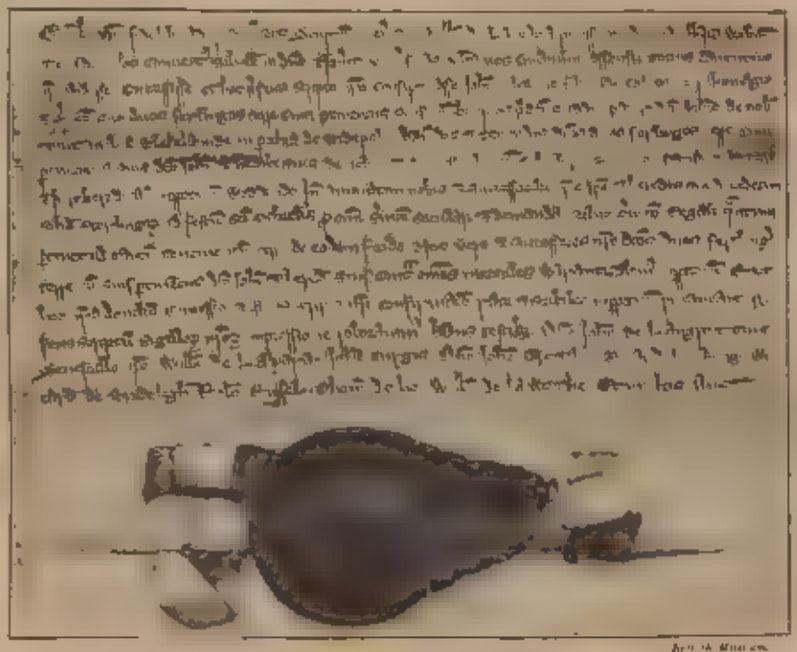
9.0 'The Second News'

Weather Report and Shipping Forecast

GENERAL NEWS BULLETIN

9.15 Mr. E. A. B. BARNARD: 'Preserving History'

9.30 Local News, (*Daventry only*) Shipping Forecast and Fat Stock Prices



HISTORY—OR FANCY GOODS?

In his talk tonight at 9.15 Mr. Barnard will refer to the practice of using old parchment documents for binding blotting pads and similar ignoble purposes. This picture shows a XIII-century deed, now in the British Museum, such as might easily have been cut up and ruined to bind an engagement-book.

12.0 A Ballad Concert

MARTIN GIBSON (*Soprano*)
WILLIAM EVANS (*Baritone*)

12.30 Organ Music

Played by EDWARD O'HENRY

Relayed from TIVOLI CINEMA

1.0 LIGHT MUSIC

LEONARDO KNYE and his Piccadilly Hotel Orchestra

From THE PICCADILLY HOTEL

1.0–1.15 (*Daventry only*) Pianoforte Interlude

1.15–2.0 (*Daventry only*) A CONCERT

By THE NATIONAL ORCHESTRA OF WALES

S B from Cardiff

2.0 FOR THE SCHOOLS

Dr. HERBERT SCHROEDER German Reading—'Die Entdeckung Eldorados,' from 'Sternstunden der Menschheit,' by Stefan Zweig

2.20 Interlude

2.30 Miss RHODA POWER: 'Days of Old—The Middle Ages. X. A Housewife's Day at Home'

3.0 Interlude

3.5 Miss RHODA POWER: 'Stories for Younger Pupils. X. The Hunter who Married a Star Maiden (Algonquin)'

3.20 Interlude

3.25 (*Daventry only*) Fishing Bulletin

3.30 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

4.15 LIGHT MUSIC

ALPHONSE DE CLOE and his ORCHESTRA

From THE HOTEL CECIL

5.15 THE CHILDREN'S HOUR

Folk Songs sung by MOLLIE KEITH

'The Puppet Show as an Ideal Hobby,' by Alice Marriage

'Dance Conceit' (*B. Walton O'Donnell*) and other Piano Solos by CECIL DIXON

'The Spirit of the North' from 'Under Northern Lights,' written and told by ALAN SULLIVAN

6.0 'Careers for Boys and Girls'—V. Mr. CUTHBERT LAWS: 'The Merchant Navy'

MR. CUTHBERT LAWS, who is giving tonight a talk in this helpful series, is general manager of the Shipping Federation. His advice will be directed to all who are considering the Merchant Navy as a career for the boys under their care.

6.15 'The First News'

Time Signal, Greenwich Weather Forecast, First General News Bulletin

6.30 Musical Interlude

9.44 JOHN MOREL

My Lodging is on the Cold Ground } *Seventeenth Century*
Sally in our Alley }

9.50 BAND

Czardas, 'Ungarischer Schäfertanz' (Hungarian Shepherd's Dance) ..... *Ketterer*
Flight of the Bumble Bee ('The Legend of the Tsar Sultan') ..... *Rimsky Korsakov*
March, 'Old Panama' ..... *Alford*

10.0 'The Second News'

Weather Report and Shipping Forecast

GENERAL NEWS BULLETIN

10.5 Mr. E. A. B. BARNARD: 'Preserving History'

10.30 Local News, (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.35 Chamber Music

BETTY BANNERMAN (*Contralto*)

THE VIRTUOSO STRING QUARTET

MARJORIE HAYWARD (*First Violin*), EDWIN VIGO (*Violin*), HAROLD [illegible] (*Viola*), and [illegible] (*Violoncello*)

QUARTET

Quartet for Strings in C (Op. 59, No. 3) ..... *Beethoven*
Introduzione: Andante con moto, Allegro ma non troppo, Presto, attacca, Menuetto con Variazioni

BETTY BANNERMAN

[illegible] } *Ford*
Night
Sour
Charm of Lute

QUARTET

Andante Sostenuto. Slow movement from String Quartet ..... *Dvořák*

BETTY BANNERMAN

Hungarian Folk Songs ..... *Zoltan Kodaly*
Fain would I change that note
Wondrous sharp the boy
Weep no more
All the pretty people wasted
Lovely is the forest
Woman, Woman, out of your bed

QUARTET

Quartet for Strings in D ..... *Mozart*
Allegretto; Andante; Menuetto; Allegretto

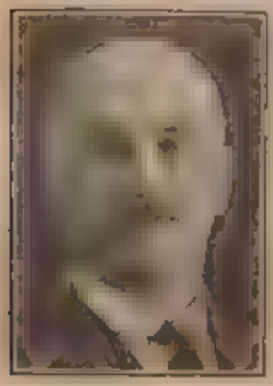
11.0–12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL. STARITA, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL

(*Monday's Programmes continued on page 553.*)

SIR HERBERT AUSTIN'S APPEAL.

Famous Business Leader Advises Readers To Take Up Pelmanism In Order To Fit Themselves For Better Things.



Sir Herbert Austin, K.B.E.

SIR HERBERT AUSTIN, Chairman of the world famous Austin Motor Co., Ltd., and one of the most [illegible] who wishes to succeed in life.

"[illegible] 'might-have-beens' would surely be a window [illegible] such a window before he sought the shade of [illegible] full of them. Our streets are crowded with men and women who will pass through this life and fail to get very much out of it, and [illegible]

Not Fate But Fault.

"The pagan will say 'Such is Fate.' In ninety-nine cases out of a hundred this will not be true: it will not have been 'Fate' but 'Fault.' Most of us start life with just about the same amount of equipment. An infant Einstein possesses no more grey matter than the progeny of Hodge, and both start off scratch.

"Opportunity only knocks at the door of the man who has first gone out to locate the lady and invite her attention.

"To command opportunity and compel success every man must have a full and sure conviction of his inherent right to a place in the sun, and must then train his mind to such a pow[illegible] that it is capable of grappling with the problems of life as they arrive.

It is not enough to have a disgruntled feeling about the other fellow's more fortunate lot, nor will it help to envy him his preferment. The job for every one of us is first to fit ourselves for better things and then to go out after them.

Stop That Drifting.

"Here it is that I am sure Pelmanism is proving of immense help to the people of to-day. A study of the science of Pelman sm will enable the student to develop a Will and to make his brain an efficient servant of that Will.

"Too many people are just drifting. Pelmanism can stop that drifting and start the drifter on a useful journey.

"There is no sense in going down to an obscure grave. If it should happen that our wishes prove part of a poet's inspiration, this will be no consolation for a wasted life."

Thousands of men and women are following Sir Herbert Austin's advice and are taking a course of Pelmanism in order to make their brains efficient servants of their Wills and to develop [illegible] creative qualities [illegible] Mind-Training.

Pelmanism trains the senses and brings increased power and energy to your mind. It strengthens your Will-Power. It develops your Personality. It gives you Courage, Initiative, Forcefulness and Determination [illegible] It [illegible]

What Pelmanism Does.

A short course of Pelmanism brings out the mind's latent powers and develops them to the highest pitch of efficiency. It banishes such weaknesses and defects as:—

Depression	The "Inferiority Complex"
Shyness	
Timidity	Indecision
Forgetfulness	Weakness of Will
Boredom	"Defeatism"
The Worry Habit	Procrastination
Unnecessary Fears	Inertia
Indefiniteness	Brain-Fag
Mind-Wandering	Morbid Thoughts

which interfere with the effective working power of the mind, and in their place it develops strong, positive, vital qualities such as:—

—Concentration	—Organising Power
—Observation	—Directive Ability
—Perception	—Presence of Mind
Optimism	—Courage
Cheerfulness	Self Confidence
Judgment	—Self Control
Initiative	—Tact
Will-Power	—Reliability
Decision	Driving Force
—Originality	—Salesmanship
—Resourcefulness	—Business Acumen

and a Reliable Memory

By developing these qualities you add to your Efficiency and consequently to your Earning Power.

Happiness Increased.

What is equally important (as a result of cultivating your senses, getting your mind in order and acquiring a healthy mental outlook), you also increase your happiness and develop a keener appreciation of the beauties of Nature, the Arts, and Life generally.

In a sentence, Pelmanism enables you to live a fuller, richer, happier, and more successful existence.

Remarkable Reports.

This is borne out by the letters received from those who have taken the Course, some extracts from which are given here:—

A Scholar reports that since taking the Pelman Course he has secured the first [illegible]

A Shop-Assistant writes: "I go to work now full of hope and confidence, and in every way I feel better." (P 3224.)

A Nurse writes: "I am able to concentrate [illegible] my Memory has improved, also my [illegible]" (N 33020.)

A Manufacturer reports the following benefits: "Greater Perception, better Memory [illegible] under more Self-Confidence and Self Reliance."

A Major writes: "[illegible] the greatest service to me. [illegible] many occasions restored peace of mind [illegible] before Worry would have won the day." (G 7046.)

A Clerk writes that he has gained the ability "to concentrate, to work for a desired object instead of wishing for it. I have more energy and can set about things instead of putting them off." (C 33501.)

A Civil Servant writes: "The system has been of great value to me in mastering detail and memorising instructions. My mental powers have been quickened and improved beyond my greatest hopes." (S. 6160.)

A Shorthand-Typist writes: "Pelmanism has already proved of inestimable value. I am far less Self-Conscious and social life is now a joy instead of a cause for Fear. It is the best investment I have ever made." (M 34776.)

A Chemist's Assistant writes: "I have gained a more definite aim. I have developed a stronger Will, which enables me to work longer and more easily. My powers of Observation have been quickened to a great extent. I have become more orderly in my thinking and my Memory is more accurate." (L. 35047.)

Thousands of similar letters could be printed did space permit.

If, therefore, you wish to make the fullest use of the powers now lying, perhaps latent or only semi-developed, in your mind, you should send to-day for a free copy of "The Efficient Mind."



Pelmanism is quite easy and simple to follow. It only takes up a few minutes daily. The books are printed in a handy "pocket size," so that you can study them when travelling or in odd moments during the day.

The coupon is printed below. Post it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1, and by return you will receive a free copy of "The Efficient Mind" [illegible] on convenient terms. Call or write to-day.

Readers who can call at the Institute will be cordially welcomed. The Chief Consultant will be delighted to have a talk with them, and no fee will be charged for his advice.

POST THIS FREE COUPON TO-DAY.

To the PELMAN INSTITUTE,
95, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "THE EFFICIENT MIND" with full particulars showing me how I can enrol for a course of Pelmanism on the most convenient terms.

NAME .....

ADDRESS .....

OCCUPATION .....

All correspondence is confidential. *This coupon can be sent in an OPEN envelope for 1d.*

Overseas Branches: PARIS, 95, Rue Bonaparte; NEW YORK, [illegible]; MELBOURNE, 396, Flinders Lane; DURBAN, Natal Bank Chambers; DELHI, 10, Alipore Road.

The New Marketing



Look for the NATIONAL MARK and ask for NATIONAL MARK Produce

EVERY ONE LIKES HOME PRODUCE BEST

Those of us who live in the country can grow our own fruit and vegetables and collect our eggs direct from the farm. Now there is a new scheme which will enable those who live in towns and cities to be sure of always finding fresh *home-grown* country produce in the shops.

The National Mark Scheme

The National Mark Scheme ensures that all who buy National Mark Produce are getting the best that our own countryside can supply. Produce bearing the 'National Mark' is home-grown, graded and packed in the most up-to-date way.

You can buy National Mark Eggs and National Mark Flour, and from the 1st December National Mark Malt Products, all the year round; National Mark Apples and Pears, and Tomatoes and Cucumbers in season, and National Mark Beef in London and shortly in Birmingham.

The Scheme is Spreading

There is a growing demand for National Mark Produce. As this demand increases, so will the National Mark Scheme be extended until it covers every form of Home-grown Produce. Every housewife wants to get the best for her family. She can be sure of doing this and of supporting the home farmer by demanding National Mark Produce.

Home-Grown is Best

Write for 'The National Mark' a leaflet containing full information, which will be sent post free on application to the Empire Marketing Board, Westminster, London, S.W.1

ISSUED BY THE EMPIRE MARKETING BOARD

MONDAY, NOVEMBER 25
5GB DAVENTRY EXPERIMENTAL

626 kc/s 479.2 m.

3.0 THE GRANGE SUPER CINEMA ORCHESTRA
(*From Birmingham*)
Conducted by HAYDN HEARD

'Virginia' ..... *Waller*

NAT GOLDSTEIN (*Tenor*)

Serenade ..... *Schubert*
La donna e mobile (Woman is Fickle, 'Rigoletto') ..... *Verdi*

ORCHESTRA

Waltz, 'The Minstrel's Song' ..... *Fetras*
[illegible] ..... *Kiss me*
Overture, 'The Italian in Algier' ..... *Rossini*

NAT GOLDSTEIN

[illegible] ..... *Aitken*
Prelude in Minor ..... *Sanderson*

ORCHESTRA

Second Suite, 'La Farandole' ..... *Dubois, arr. Moulon*

4.0 A Ballad Concert

MARY MADDOCK

[illegible]

[illegible] TRIO
TRADITIONAL IRISH TRIO

Trio

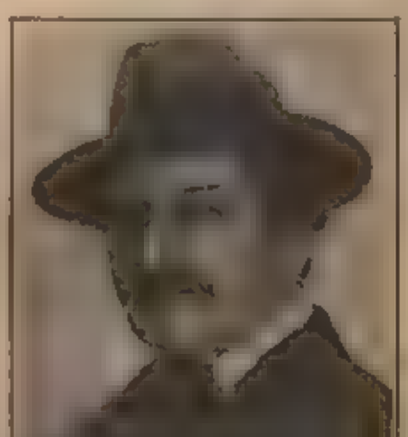
[illegible] The Lark in the [illegible]
[illegible] The Last Leaf
Air, 'The Dear Irish Boy'
[illegible] Jig, 'The Mist Covered Mountains'

MARY MADDOCK

Nightfall at Sea ..... *Phillips*
Full Moon ..... *Margaret Woodiver*
A Brown bird singing ..... *Haydn Wood*
[illegible] tapped at my window ..... *Maude Craske Day*

Trio

[illegible] 'The Irish Rover', 'The Boys of Dublin', Hornpipe, 'The Kildare Fancy', Air, 'The Old Bohreen', Reel, 'The Banks of Ormonde', Single Jig, 'Stack the Rags' ..... *Traditional*



GUSTAVE CHARPENTIER, the composer of *Louise*, the opera which will be broadcast from 5GB tonight and from London on Wednesday night.

4.30 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 The Children's Hour
(*From Birmingham*)
'The Peace Offering,' by Elizabeth Sharpmore
Songs by CUTHBERT FORD (*Baritone*)
WINIFRED COCKERILL (*Harp*)
'What is your name?' by Margaret Kennedy

6.15 'The First News'
THE BIG BEN, CHELTENHAM; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
(*From Birmingham*)
THE BIRMINGHAM STUDIO ORCHESTRA
Conducted by FRANK CANTELL

Overture, 'Athalie' ..... *Mendelssohn*
BARBARA FREWING (*Contralto*)
[illegible] ..... *Quilter*
A Blackbird Singing ..... *Hahn*
The Unforeseen ..... *Cyril Scott*

ORCHESTRA

Intermezzo and Two Dances, 'The Conqueror' ..... *German*
GLADYS BOLT (*Pianoforte*)
Toccata in A ..... *Parodi*
Sonata Pastoral ..... *Scarlatti, arr. Tausig*
Organ Fugue in D ..... *Bach, arr. Busoni*

7.25
CHARPENTIER'S OPERA 'LOUISE'

[illegible]

Selection from the Works of Donizetti
arr. Urbach

[illegible] another composer who won an [illegible] first for a legal career [illegible] he was a soldier, so that in *The Daughter of the Regiment*, for which he made the Italian version himself, he had a subject with one side of which he was familiar. It was while he was still serving [illegible] army that his first four operas were successfully produced, the fourth of them—long ago forgotten—winning him not only great personal triumph, but release from further army service.

Endowed with a wonderful facility for melodic invention and possessed of unusual energy, Donizetti produced, one after another, a series of operas which achieved real success at Rome, at Naples, and elsewhere. Not until 1830, however, in his thirty-third year, did his fame spread beyond the borders of the native land. It was the opera *Anna Bolena*, produced in that year, which laid the foundation of his world-wide fame; it was in it that Lablache, as Henry the Eighth, scored one of his most brilliant successes here in London.

It is sad to have to record that, in his last years, the composer of so much bright and sparkling music, bubbling over with mirth and brave good spirits as it often is, became a prey to melancholy. In 1845, in his forty-eighth year, he had a stroke of [illegible] from which he never recovered, dying three years later.

7.25 'Louise'
A Musical Romance in Four Acts and Five Tableaux

Words and Music by GUSTAVE CHARPENTIER
English Translation by EDWIN EVANS

THE WIRELESS CHORUS
(Chorus Master, STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by
PERCY PITT

Relayed from the Parlophone Studio by the courtesy of the Parlophone Company

Acts I and II (Scene 1)

(*See page 563.*)

8.40 INTERVAL

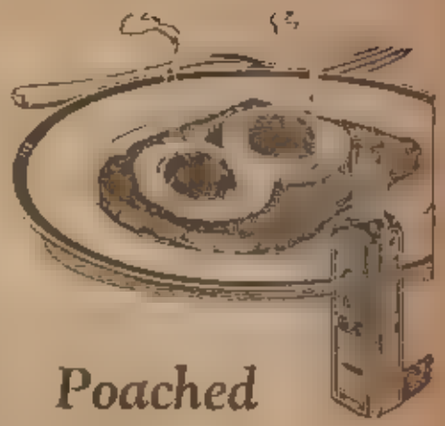
8.50 'Louise'
Act II (Scene 2) and Act III

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 'Louise'
Act IV

10.55-11.15 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL.

(*Monday's Programmes continued on page 554.*)



Poached Eggs on
HOVIS Toast

Keen appetites can ask for nothing more. Health itself demands nothing less, for HOVIS gives you the essential proteids, rich in nourishing and life-giving elements which your body calls for and must have

In HOVIS alone can you enjoy the full nutritive qualities of the wheat in a form which will make no heavy demand upon the digestion.

HOVIS
(Trade Mark)

Best Bakers
Bake it.

[illegible] LONDON BRISTOL MANCHESTER & EYE

Monday's Programmes continued (November 25)

5WA [illegible] 968 kc/s (309.9 m.)

1.15 2.0 **An Orchestral Concert**

Relayed from
THE NATIONAL MUSEUM OF WALES
Relayed to Daventry 5XX)
[illegible] MUSEUM OF WALES
[illegible]
[illegible], Dennis LEVETUS)
[illegible] by WARWICK BRAITHWAITE

Overture, [illegible] ..... *Dvorak*
Selection of Songs at first Performance ..... *Roy Ansell Rossiter*
Siegfried Idyll ..... *Wagner*
Mephisto Waltz ..... *Liszt*

THE 'Siegfried Idyll' was written first for private performance, as a present to Wagner's wife. It belongs to the period when *Siegfried*, the third of the four big music dramas of the 'Ring,' was almost completed. Wagner and his wife were living at Triebschen, near Lucerne, and he [illegible], in 1869, the son Siegfried was born. It was that auspicious event which inspired an Idyll. Its composition and the rehearsals were kept a secret from Frau Wagner, and performed as a surprise to her [illegible] the villa. Wagner himself conducted, and the faithful Hans Richter took the trumpet part. Scored for a comparatively small orchestra, the little piece is based on themes which [illegible] with one exception taken from [illegible] Song which Wagner introduced with the happiest effect

2.0 London Programme relayed from Daventry

4.45 The Rev. F. W. Potto Hicks 'Old Churches of the [illegible] bury Abbey, The Queen of Nor[illegible] Parish Churches

6.0 JOHN STEAN'S CARLTON CELEBRITY [illegible]
Relayed from THE CARLTON [illegible]

5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*

7.45 Phantomime

A GHOSTLY PROGRAMME
by
DOROTHY EAVES

[illegible]
YVONNE EASTMAN — MARY CARNEW
[illegible] — [illegible]
SYDNEY EVANS — MARY ROMANES
[illegible]
THE STATION TRIO

A winter's evening, a log fire and a family party gathered in an old country house—could any circumstances be more conducive to a ghostly visitation? But fear not, gentle listener, the headless corpse, the clanking chain are not for us—rather the friendly gentle ghosts of the past.

9.0 *S.B. from London*
9.30 West Regional News
9.35-11.0 *S.B. from London*

5SX [illegible] 5WANSEA. 1040 kc/s (288.5 m.)

1.15 *S.B. from Cardiff*
3.0 London Programme relayed from Daventry
5.15 *S.B. from Cardiff*
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
9.30 West Regional News (*S.B. from Cardiff*)
9.35-11.0 *S.B. from London*

6BM BOURNEMOUTH. [illegible] m. (288.5 m.)

2.0 London Programme relayed from Daventry
6.15 *S.B. from London*
9.30 Local News
9.35-11.0 *S.B. from London*

5PY PLYMOUTH. 1040 kc/s (288.5 m.)

2.0 London Programme relayed from Daventry

5.15 The Children's Hour
Today's anniversary (Death of Sir Francis Chantrey, 1840) gives us an opportunity of peeping into the Nation's Picture Gallery

6.0 London Programme relayed from Daventry
6.15-11.0 *S.B. from London* (9.30 Local News)



TEWKESBURY ABBEY
is the old church of the West of which the Rev. F. W. Potto Hicks speaks from Cardiff tonight.

2ZY MANCHESTER. 257 kc/s (376.4 m.)

2.0 London Programme relayed from Daventry

3.35 **An Afternoon Concert**

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'Plymouth Hoe' ..... *John Ansell*
Mazurka, 'The Gipsy' ..... *Gauna*
PARKER and MARSHALL (The Versatile Duo)
ORCHESTRA
Pastoral Sketches ..... *Mayerl*
A Legend; Lover's Lane; A Village Festival
WILFRED BENTLEY (*Syncopated Pianoforte Solos*)
Wristlets ..... } *Wilfred Bentley*
Looking all around ..... }
ORCHESTRA
Suite, 'Four Ways' ..... *Eric Coates*
The Coquette ..... *Hamed*
PARKER and MARSHALL
ORCHESTRA
Banal, 'The Rake' ..... *Quilter*
WILFRED BENTLEY
Mavis ..... } *Wilfred Bentley*
Hotpot ..... }
ORCHESTRA
Selection, 'The Passing Show' ..... *Finck*

5.15 The Children's Hour
IN A BROWN STUDY
or a Still Room

DORIS GAMBLE and HARRY HOPEWELL will sing 'Little Brown Owl' (*Sanderson*), 'The Big Brown Bee' (*Lee*), 'Brownie' (*Fraser Simson*) and other songs

6.0 London Programme relayed from Daventry
6.15 *S.B. from London*

7.45 **An Orchestral Concert**

THE NORTHERN WIRELESS ORCHESTRA
Overture, 'The Bronze Horse' ..... *Auber*
Petite Suite de Concert ..... *Coleridge-Taylor*
La Capricieuse de Nanette (Nanette's Caprice)
Demande et Reponse (Question and Answer)
Un Sonnet D'Amour (A Sonnet of Love)
La Tarantelle Pretulante
[illegible]

'The Bridge'
A Dramatic Episode in One Act
by
SETON MALCOLM and PHILIP O'FARRELL

Characters
Olga Werther
Ivan
Max

The scene takes place early on a winter evening in Olga Wert[illegible]'s cottage in a forest near Petersdorf, the capital of Valesia, a country in South Eastern Europe

[illegible] ORCHESTRA
[illegible], 'Venus on Ea[illegible] ..... *Ancliffe*
[illegible] section, 'The Quaker[illegible] ..... *Joe Lyons*
March, 'The Light H[illegible] ..... *Lyon*

9.0 *S.B. from London*
9.30 North Regional News
9.35-11.0 *S.B. from London*

Other Stations.

5C GLASGOW. [illegible] kc/s [illegible] m.

2.40 —For the Schools. Dr R. Stewart MacDougall: [illegible] Natural History round the Year—IX. The Resting Condition in the Plant. S.B. from Edinburgh. 3.0 —A Concert. S.B. from Edinburgh. Jessie Crombie (Soprano). Mary Baker (Pianist). The Melodity Trio. 4.0 [illegible] relayed from Glasgow. Pat Sanderman (Harp). The Octet. 4.45 Dance Music. S.B. from Glasgow. 5.15 —The Children's Hour. S.B. from Glasgow. 5.57 Weather Forecast for Farmers. 6.0 [illegible] relayed from Daventry. 6.15 —[illegible] from London. 6.30 Scottish News Bulletin. 6.35-11.0 [illegible] from London.

2BD ABERDEEN. [illegible] kc/s [illegible] m.

2.40 —For the Schools. Dr R. Stewart MacDougall: Natural History round the Year—IX. The Resting Condition in the Plant. S.B. from Edinburgh. 3.0 —A Concert. S.B. from Edinburgh. Jessie Crombie (Soprano). Mary Baker (Pianist). The Melodity Trio. 4.0 [illegible] relayed from Glasgow. Pat Sanderman (Harp). The Octet. 4.45 Dance Music. S.B. from Glasgow. 5.15 —The Children's Hour. S.B. from Glasgow. 5.57 Weather Forecast for Farmers. 6.0 [illegible] relayed from Daventry. 6.15 —S.B. from London. 6.30 Scottish News Bulletin. 6.35-11.0 —S.B. from London.

2BE [illegible] BELFAST [illegible] kc/s [illegible] m.

12.0-1.0 —Light Music. The Radio Quartet. May Latimer (Contralto). 2.0 London Programme relayed from Daventry. 3.30 The Orchestra [illegible] 4.45 —[illegible] Music. Played by George Scott-Wood and [illegible] from the Claude Cavendish. 5.15 —Children's Hour. 6.0 [illegible] relayed from Daventry. 6.15 —S.B. from London. 7.45 —A Symphony Concert. The Symphony Orchestra, conducted by E. Godfrey Brown. [illegible] Suite. 8.38 —Orchestra. In a Summer Garden. [illegible] hood Harrison) and Orchestra. Gaily around. [illegible] (Wagner). La Belle Dame sans Merci (Stanford). 9.28 [illegible] Pianoforte and Orchestra. [illegible] 9.45 —Orchestra. Estmanian Rhapsody. 10.0 —S.B. from London. 9.35 —S.B. from London. 9.38 —Sympathy Concert (continued). Orchestra. Symphony in C ('Jena') (Beethoven). 10.0 —Percy Whitehead. As Joseph was a-walking, and I saw three Ships. Eric Thiman. An Epitaph (Besly). Dream Song. Hutchinson. [illegible] Jack. 10.12 Rhoda Cockill. Two [illegible] Piano. Impromptu. 10.24 Orchestra. Poetry of the [illegible] Prelude. 10.30-12.0 [illegible] Rose Bell. [illegible] Dream in Pine [illegible]



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PYE

PYE PORTABLE RADIO

TUESDAY, NOVEMBER 26
2LO LONDON & 5XX DAVENTRY

842 kc/s. 356.3 m. 193 kc/s 1,554.4 m.

6.30 A LEAGUE OF MERCY CONCERT

9.40 AN HOUR OF VAUDEVILLE

10.15 a.m. THE DAILY SERVICE

10.30 Time Signal, Greenwich, Weather Forecast

10.45 More Vegetarian Recipes for Dishes

11.0 (*Daventry only*) Gramophone Records

11.0–11.30 (*London only*)
Experimental Television Transmission by the Baird Process

12.0 ORGAN MUSIC
Played by R[illegible] W. K. TAYLOR
Relayed from SOUTHWARK CATHEDRAL
Fantasia in C ..... *Bach*
Adagio espressivo *Schumann, arr. Stainer*

REGINALD E. H[illegible] *Bass*
Is not His Word like a Fire? ('Elijah') *Mendelssohn*

R[illegible] W. K. TAYLOR
Four Fancies ..... *Noel Donnithy*
Fugue from 94th Psalm ..... *Brahms*

REGINALD E. HORTON
It is enough ('Elijah') ..... *Mendelssohn*

[illegible] W. K. TAYLOR
Choral Preludes ..... *Tertius Noble*
Dundee Stracathro Forfar (3 tunes)

1.0–2.0 LIGHT MUSIC
ALPHONSE PO CLOS and his ORCHESTRA
From the Hotel Cecil

2.25 (*Daventry only*) Fishing Ballad

2.30 FOR THE SCHOOLS
Sir WALFORD DAVIES—Music
(a) A Beginner's Course
(b) A Miniature Concert
(c) An Advanced Course

3.30 Interlude

3.35 Monsieur E. M. STEPHANE: Elementary French

4.0 LIGHT MUSIC
FRED KITCHEN and THE BRIXTON ASTORIA ORCHESTRA
Relayed from THE BRIXTON ASTORIA

4.15 Sports Talk for Secondary Schools
Mr. [illegible] S. BARTLETT: Current Affairs
'V, Danger Spots'

4.30 PATTMAN at the ORGAN
Followed by FRED KITCHEN and THE BRIXTON ASTORIA ORCHESTRA
Relayed from THE BRIXTON ASTORIA

5.15 THE CHILDREN'S HOUR
The Story of [illegible]'s Singers'
H[illegible]
'The Funny S[illegible] of the Zoo' and Zoo News by Uncle [illegible]
Selections by THE OLOF SEXTET

6.0 Poems by Edward Shanks read by RONALD WATKINS

6.15 'The First News'
TIME SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 LADY TREE'S and HENRY AINLEY'S CONCERT in aid of The League of Mercy

7.0 'While London Sleeps—IV. A River Policeman

7.15 Musical Interlude

7.25 Professor A. C. SEWARD: 'The Origins of Life—IV, Fossil Evidence of Past Climates and Conditions'

THAT fossil plants are more satisfactory than fossil animals as a basis of evidence of major changes of climate and conditions, is one of the main points in Professor Seward's talk [illegible] The atmosphere and [illegible] of coal period [illegible] and the particular aspects of the origins of life dealt with in to-night's talk.

7.45 A Light Orchestral Concert
CONSTANCE WENTWORTH [illegible]
FREDERIC LAKE [illegible]
The [illegible] ORCHESTRA
Conducted by JOHN ANSELL

'WHILE LONDON SLEEPS.'



The fourth in this unusual series of talks is to be given this evening at 7.0.

Overture 'Dame Valentine' [illegible]
Tambourin Dance ..... *Lincke*
Selection, 'The Rival Poets' ..... *Herbert*
Winterbottom, arr. Hely Hutchinson

6.0–6.30 (*Daventry only*)

DR. WILLIAM BROWNE: Mind and Body—IV. The New Psychology

IT is not long ago since all illnesses were assumed to have their roots in the physical body. We now know, however, that no small proportion of the ills of the present generation have their roots in the nervous system. An intelligent understanding [illegible] fore, of the new psychology cannot [illegible] of great interest to everyone. Dr. Browne's talk will give a brief outline of what this new science means.

8.5 CONSTANCE WENTWORTH and FREDERIC LAKE (in Old English Folk-tune Duets), with Orchestra
The Keys of Canterbury
Traditional, arr. Cecil Sharp
Sweet Nightingale [illegible]
The Keeper ..... *Traditional, arr. Cecil Sharp*
Morley Fair

8.14 ORCHESTRA
Suite for Orchestra ..... *Kalinnikov*

THE story of Kalinnikov's short life is one of heroic struggle, first against bitterly unkind circumstances, and afterwards against failing health. He died at the early age of 35, of consumption, which was largely a result of the privations he had endured as a boy and in his student days. In spite of the tragedy which thus cut short a career of great promise, his work, on the whole, escapes that note of gloom and pessimism which can be heard in so much of the modern Russian music. It is for the most part characterized by a robust sanity, and a wholesome vigour, which are of themselves eloquent of his own brave spirit. [illegible] gradually giving way [illegible] as worthy of a distinguished [illegible] that of his more [illegible]

8.35 FREDERIC LAKE
Come to the garden, Maud ..... *Balfe*

CONSTANCE WENTWORTH
Who is Sylvia? ..... *Eric Coates*
Roses and Rue ..... *Fenton*

8.43 ORCHESTRA
Intermezzo Romantico ..... *Gherardeschi*
Incidental Suite, 'Cinq Mars' ..... *Gounod*

CINQ MARS, the 5th of March, was one of the first things Gounod wrote for the Paris stage after his return home in 1875. For some years before that he had lived in this country, conducting at the Crystal Palace, the Royal Philharmonic [illegible] concerts, and [illegible] the choir which [illegible] his own name. It afterwards became the Albert Hall Choral Society, and still later the Royal Choral Society. Gounod had [illegible] been elected a member of the Institut, and no doubt felt that this called him home to a position in the [illegible]. *Cinq Mars* was produced at the Opéra Comique in April, 1877, and though it is suspected of having been composed in some haste, contains much [illegible] music of the order which we expect from the composer of *Faust*.

9.0 'The Second News'
WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN

9.15 Sir WALFORD DAVIES: 'Music and the Ordinary Listener—Series IX, Words and Music'

9.35 Local News; (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.40 Vaudeville
CLAPHAM and DWYER (In another Spot of Bother)
THE MASKS (Vocal Trio)
BETTY HARDY (Character Monologues)
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
and
A RELAY from
THE PALLADIUM

10.45–12.0 DANCE MUSIC
THE CAFÉ DE PARIS BLUE LYRES BAND, from THE CAFÉ DE PARIS

TUESDAY, NOVEMBER 26

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

[illegible]

DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

4.0 From the Light Classics

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'The Pearl of Brazil' .. *David*

LILIAN COOPER (*Soprano*) and Orchestra

Aria, 'Ah! Perfido' ('Ah! traitor') *Beethoven*

ORCHESTRA

Prelude, Cortège, and Dance Air ('The Prodigal Son') ..... *Debussy, arr. Mouton*

4.35 MURIEL TOMKEY [illegible]

First Movement Sonata in F ..... *Grieg*

ORCHESTRA

Three Pieces ..... *Elgar*

Mazurka; Serenade Mauresque; Contrasts

LILIAN COOPER

Where shall the Lover rest? } *Parry*
The Maiden .

5.0 ORCHESTRA

Suite, 'Chelsea China' [illegible]

MURIEL TOMKEY

Melody ..... *Dunce*

Scottish Dance

[illegible]

ORCHESTRA

[illegible]

[illegible] *D'Egar*

5.30 **The Children's Hour**

(From Birmingham)

Arranged [illegible] by

Gladys Taylor

SYDNEY HEARD (*Flute and Piccolo*)

Songs by MARJORIE PALMER (*Soprano*) and HAROLD CASEY (*Baritone*)

6.15 **'The First News'**

TIME SIGNAL, GREENWICH; WEATHER FORECAST FIRST GENERAL NEWS BULLETIN

6.30 JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

7.0 Light Music

(From Birmingham)

SAVILLE'S SALON ORCHESTRA

Directed by NORRIS STANLEY

Relayed from THE CAFÉ RESTAURANT, Corporation Street

Overture, 'Light Cavalry' *Suppé*

Waltz, 'Some Angel who can [illegible] *Lincke*

[illegible] *Lincke*

NORRIS STANLEY (*Violin*)

Fugue in A ..... *Tartini, arr. Kreisler*

Gipsy Dance *Auber*

ORCHESTRA

Fantasy on Scottish Airs ..... *arr. Mulder*

Characteristic *Mikeschin*

Fantasy 'Tannhäuser' ..... *Wagner, arr. Alder*

8.0 ROGER JALOWICZ and his GRANDE TANGO BAND

8.30 A RECITAL by MADGE TEYTE

9.0 A MILITARY BAND CONCERT

CATHERINE STEWART (*Contralto*)

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Symphonic Poem, 'Vyse' *Sir [illegible]*

MISS CATHERINE STEWART

When all was young ..... *Gounod*

If I had a knee *Heather*

Morning Hymn ..... *Hymnbook*

9.38 BAND

The Apprentice Magician *Dubois*

9.48 MISS CATHERINE STEWART

Touch not the nettle ..... *arr. Lawson*

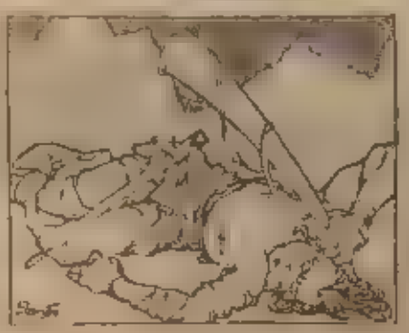
The Nightingale has a lyre of gold..... *Whately*

All through the night..... *arr. Somervell*

9.56 BAND

Musical Sketch (descriptive) 'The Redemption' *Franck*

[illegible] of Cæsar [illegible] world. At the first rehearsals it was found that [illegible] very badly copied, and although only two days remained before the [illegible] carried out the big task of [illegible] right. Even so, the performance was not a satisfactory one, singers [illegible] formance will be [illegible] of the [illegible]



ROLAND. *Tonight at 10.15*

[illegible] *Parry*

10.0 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 'Roland'

A Drama derived from TYNOLD'S story by E. A. HARDING

With effects composed by HALSEY STEVENS

Produced by PETER CRESWELL

(See page 554)

(Tuesday's Programmes continued on page 556.)

This Week's Epilogue:

'LORD, WHAT IS MAN?'

'HUMILIATION'

Hymn, 'Come, let us to the Lord our God'

Isaiah ii, 10-22

Hymn 'Rock of Ages'

Matthew xv, 4

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C.1 Everything for Children from 3 to about 12 years.

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Orpheus in Hades (*Offenbach*)
Semiramide Overture (*Rossini*)
E.10589. E.10833 & E.10911. *Three magnificent examples of mighty Orchestral recordings.*

A Children's Overture (*R Quilter*)
E.10912. *A splendid record of a British masterpiece full of familiar favourites—often broadcast.*

Viennese Waltz Potpourri (*4 parts*)
E.10906 & E.10913. *A superb selection of all the most popular waltzes played by DAJOS BELA.*

2nd Hungarian Rhapsody (*Liszt*)
E.10823 *A brilliant piano solo with orchestral accompaniment—a recording Triumph.*

Suite Orientale (*Popy*)
E.10896/7. *An entrancing Eastern fantasy.*

WONDERFUL VOCAL [illegible]

FAUST—Prison Scene (*Gounod*)
E.10834. *Seinemeyer, List and full chorus.*

AIDA—Finale, Act 1 and Act 2.
E.10746/7. *Meta Seinemeyer, Ivar Andresen, Emanuel List and full chorus.*

Una voce poco fa (*Rossini*)
E.10669. *Margherita Salvi.*

Ave Maria (*Schubert*) **Largo** (*Handel*)
E.10902. *Emmy Bettendorf.*

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Tuesday's Programmes continued (November 26)

5WA CARDIFF. 353 kc/s. (309.8 m.)

2.30 London Programme relayed from Dav[illegible]

4.15 The Children's Hour

6. Mr F O Miles: 'Y Mabinogion as Modern Film Producers Might see it—The [illegible] Tulrsin, as seen by a Talkie Pro[illegible]

6.15 *S.B. from London*

7.0 Egwyl Gymraeg

A Welsh Interv[illegible]
Fy Marddoniaeth (Dorllen Ar Eglurc,
My Poetry (Comments and Readings)
Welsh [illegible]
by
David Emrys James
(Chaired Bard of Wa[illegible]



THE CHAIRED BARD OF WALES,
David Emrys James (left), who broadcasts comments and readings from his poems from Cardiff at 7.0, is here seen with Mr. Lloyd George at the National Eisteddfodd of 1929.

[illegible] he [illegible] I [illegible] seeks to distract the lady by recounting [illegible] of his master's many conquests over [illegible] sex, telling her that he has made a catalogue [illegible] them, from which he proce[illegible] This [illegible] reach a truly startling total. The song is [illegible] spoken of as 'the Catalogue [illegible]

In Mozart's opera *Figaro* [illegible] page Cherubino [illegible] among attendance on the Countess, is rather [illegible] the Cour[illegible] led that the [illegible] Now [illegible], he tells him, 'shall you spend [illegible] 'days amid la[illegible] smiles, surrounded by l[illegible] [illegible] Dances ('Prince Igor')
Bo[illegible]
I[illegible] Kennedy (F[illegible]) and Orchestra
Concerto in E for Violin and [illegible]

9.0 *S.B. from London*

9.35 West[illegible] News. *S.B. from Ca[illegible]*

9.40-12.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

2.0-12.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 The Rev. F. C. R. Jourdain, M.B.O.U., F.Z.S.: 'Some Charac[illegible]eristic Birds of Southern England'—II

7.15 *S.B. from London*

9.35 Local News

9.40-12.0 *S.B. from London*

7.20 *S.B. from London*

7.45 *S.B. from Swansea*

9.0 *S.B. from London*

9.35 West Regional News

9.40-12.0 *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 *S.B. from Cardiff*

7.25 *S.B. from London*

7.45 A CONCERT

Relayed from
The Patti Pavilion, Swansea
The National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
Leader: Louis Levitus
Conducted by Warwick Braithwaite

Overture 'Der Freischütz' ('The Marksman') *Weber*

Watkin Watkins (*Bass-Baritone*) and Orchestra
Malanotte ('Don Giovanni') } *Mozart*
Non Più Andrai (So, Sir Page) ('Figaro') }

In the first act of Mozart's sparkling opera *Don Giovanni*, the pathetic figure of Donna Elvira has the stage for a little while to herself. She sings of her grief at her betrayal by the Don and her hatred of him. He, as it happens, is not

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

12.0-1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.15 The Children's Hour

Most of you will be interested to hear 'How the Wireless Came to Townsend.' This information will be given to you in the form of a Dialogue Story written by S. B. Hulme Beaman

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Miss Margaret E. Riley: Cornwall and the Pyrenees: Common Customs which Suggest a Link Between Them

7.15-12.0 *S.B. from London* (9.35 Local News)

(*Tuesday's Programmes continued on page 561*)

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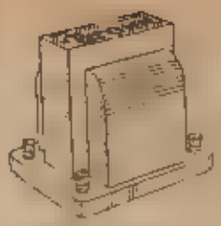


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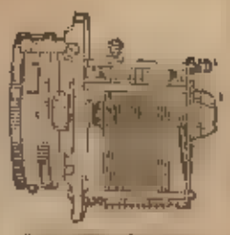
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Programmes for Tuesday.

(Tuesday's Programmes continued from page 554.)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

12.0 A Gramophone Lecture Recital by MORRIS BARTH

1.0 Gramophone Records

1.15–2.0 THE MANCHESTER TUESDAY MIDDAY SOCIETY'S CONCERT
Relayed from the HOUGHTON HALL

2.30 London Programme relayed from Daventry

4.30 An Afternoon Concert
THE NORTHERN WIRELESS ORCHESTRA
Conducted by T. H. MORRISON

5.15 The Children's Hour

6.0 'The Approach of Christmas. II, Home-made Christmas Presents,' by Mrs. HAMMOND

6.15 *S.B. from London*

7.0 Professor C. H. REILLY: 'Architecture and Town Planning in the Industrial North. II. Some Post War Manchester Buildings.' *S.B. from Liverpool*

7.15 *S.B. from London*

7.45 'Caprice Espagnole'
A SOUTHERN ARRANGEMENT
Written by THE SOUTHERNERS
S.B. from Leeds

9.0 *S.B. from London*

9.35 North Regional News

9.40–1.0 *S.B. from London*

Other Stations

5SC GLASGOW [illegible]

10.45 Mrs. Copeland: Easy and Useful Knitting Hints. 12.0 [illegible] 2.40 [illegible] 3.0 [illegible] 3.25 [illegible] 3.40 Short Readings. 4.0 [illegible] 5.0 [illegible] 5.30 Stories and Songs for the Little Ones. 6.0 [illegible] 6.30 [illegible] Evelyn Kirkley. 6.0—Organ Music by Edith M. Buckley relayed from the New Savoy Picture House. 6.15—[illegible] 6.57 [illegible] 6.0 Mr. Arthur Bolton: Birds in Autumn. 6.45 [illegible] from London. 7.0 [illegible] IX. Mr. Robert Bontine Cunninghame Graham. 7.15 S.B. from London. 7.45—J. H. F. Craigen in another Dutch Recital. 8.0—The Choral and Orchestral Union of Glasgow. Orchestral Concert. Relayed from the St. Andrew's Hall. The Scottish Orchestra, conducted by Albert Van Raalte. Alma Moodie (Violin). Overture: 'Land of the Mountain and the Flood' (Scottish Melodies). Cimarosa (Maligiero). Concerto for [illegible] Beethoven. 9.0 London. 9.35 Short News Bulletin. 9.40–12.0 London.

2BD ABERDEEN. 995 kc/s. (301.5 m.)

11.0–12.5—Relayed from Daventry. For the Schools. 2.40 S.B. from Glasgow. 3.10 Mr. F. H. [illegible] on "The [illegible] of Poetry." X. Short Stories for Shopkeepers. 3.30 S.B. from Glasgow. 5.0 Mr. Alexander Gibson: 'Highland Fairies.' 5.15—S.B. from London. 7.0—S.B. from Glasgow. 7.35—S.B. from London. 7.45—S.B. from Glasgow. 9.0—S.B. from [illegible]. 9.25 S.B. from Glasgow. 9.40–12.0—S.B. from London.

2BE BELFAST. 1,230 kc/s. (243.8 m.)

2.30—London Programme relayed from Daventry. 4.30 Light Music. Orchestra. 5.15 [illegible] 5.5 London Programme relayed from Daventry. 6.15 [illegible] from London. 7.0 [illegible] 7.25—S.B. from London. 7.45—[illegible] 8.0 [illegible] Violin). Philip Whiteway (Violin). The Sound (Sergeant) 9.0—London. 9.35—Regional News. 9.40–12.0—London.

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d.; twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2

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7.45 CHARPENTIER'S OPERA, 'LOUISE'

WEDNESDAY, NOVEMBER 27

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.15 THE POET LAUREATE'S NEW POEM

1.[illegible] p.m. THE DAILY SERVICE

10.30 (*Daventry only*) TIME SIGNAL, GREEN [illegible]

10.45 Mrs. M. A. HAMILTON, M.P. 'The Week in Parliament'

11.0 (*Daventry only*) Gramophone Records

[1.0–1.30 (*London only*) [illegible] by the Board Present[illegible]

12.0 A Ballad Concert
VIOLET PEARSON (*Soprano*)
HENRY LEVEQUE (*Baritone*)

12.30 A [illegible]

1.0–2.0 LIGHT MUSIC
[illegible]

2.[illegible] [illegible]

2.30 FOR THE SCHOOLS
[illegible]

2.55 Interlude

3.[illegible] [illegible]
Story-telling in Prose and Verse
(Humour—'The Odyssey.')

[illegible]

3.30 Mrs. C. D[illegible] 'How we Manage our Affairs: IV. How the Cotticul wrote outside our homes'

3.45 A Light Classical Concert
MARY MORRIS (*Soprano*)
THE PHYLLIS MACDONALD TRIO
Divertimento in E Flat, No. 87 *Haydn*
Allegro; Adagio-Menuetto; Andante-Menuetto; Allegro

4.[illegible] MARY MORRIS
Exultate Deo ... *D. M. Stewart*
Once ... *Kennedy Scott*
Cradle Song ... *Arnold Bax*
Sleeping ... *Eric Thiman*
Dawn shall over Lethe break ... *Colin Macleod*

4.[illegible] TRIO
First Movement of Trio No. 3 *Beethoven*

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from DAVIS' THEATRE, CROYDON

5.15 THE CHILDREN'S HOUR
'SOUTHWARD HO!' (No. IV)—according to FRANKLYN KELSEY—in which the crew of the *Jane Welsh* finds a Treasure

6.0 Musical Interlude

6.15 'The First News'
THE SPECIAL FOREIGN WEATHER FORECAST FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 The Foundations of Music
ROSSLYN SOKOL
Song by TATIANA MAKUSHINA
The Dreary Steppe
Over the Mountains
In the Early Morning
Arranged with Songs *Grechaninov*
All Things Depart
Lilac
O, never sing to me again *Rachmaninoff*
Orchestra [illegible]



7.45 'LOUISE'
A Musical Romance in Four Acts and Five Tableaux
Words and Music by GUSTAVE CHARPENTIER
English Translation by EDWIN EVANS
THE WIRELESS CHORUS
(Chorus Master, STANFORD ROBINSON)
THE WIRELESS SYMPHONY ORCHESTRA
Leader, S. KNEALE KELLEY,
Conducted by PERCY PITT
Relayed from the Parlophone Studio by the courtesy of the Parlophone Company)

Louise — MARGARET BALFOUR
Julien — [illegible]
Father — ROBERT BRADFORD
Mother — [illegible]
Street Sweeper — GLADYS PALMER
Fire-eater — [illegible]
Ragpicker — [illegible]
Watercress — JOAN COXON
Green Peas — [illegible]
Cauliflower — [illegible]
Chickweed — EVELYN HANSON
Street Urchin — WYNNE ATELLO
Lemon Girl — [illegible]
Leek — DORIS OWENS
Potatoes — [illegible]
Blanche — [illegible]
Newspaper-Woman — THERESA AMBROSE
Artichokes — [illegible]
Spinach — [illegible]
Newspaper-Woman — RUBY BOUGHTON
Marguerite — [illegible]
Young Ragpicker — MARY HAMLIN
Madeleine — [illegible]
Milk-Woman — GLADYS WINMILL
Gertrude — [illegible]
Chair Mender — LILA BOORAM
Nocturnal — [illegible]
King of the Fools — [illegible]
Carrot-Seller — LEONARD GOWINGS
Song-Writer — [illegible]
Green Peas — HARDY WILLIAMSON
Painter — [illegible]
Potatoes — JOHN COLLETT
[illegible] — [illegible]
Sculptor — MOUNTFORD SCOTT
Cooper — [illegible]
Student — GRAHAM SMART
An Old Clothes Man — [illegible]
Chickweed — TOM PURVIS
First Philosopher — [illegible]
First Policeman — STANLEY RILEY
Second Philosopher — [illegible]
Second Policeman — SAMUEL DYSON
Broom-Seller — [illegible]
Journalist — [illegible]
Old Bohemian — FRANK POWELL
Old Ragpicker — FRANK PHILLIPS
Registrar — PETER RICHARDSON

Street Pedlars, Housekeepers, Workmen and Workwomen, Bohemians, Grisettes, Prowlers, Beggars, etc.
Scene: PARIS
Time The Present
Narrator, FILSON YOUNG

The Dreary Steppe. As I walk in the lonely steppe in the darkness I think of thee, and it seems that all grows brighter and lovelier around me.

Over the Mountains. When I hear the cock crow at the hill, when I see the water ripple on the lake—and in my heart.

In the Early Morning. When the first birds sing in the morning a maiden weeps imprisoned on a rock in the middle of the sea. Neither her father nor mother have pity for her, but there comes a handsome youth who sees her plight and saves her.

All Things Depart. I cannot sing merry songs, when I think of how all things pass and vanish for ever.

Lilac. I will go and seek my luck in the lilac, for I am sure I shall find it there.

O, never sing to me again. Thy [illegible] awaken memories that are too sweet and too sad.

7.0 Mr. T. M. ANYCOOTUS, H.M.'s Senior Trade Commissioner in India and Ceylon 'India, our Greatest Export Market?' (Under the auspices of the Department of [illegible])

7.15 Musical Interlude

7.25 Sir [illegible] [illegible] and Mrs. [illegible] [illegible] for the War Leaders' Fund

7.45 'Louise'
Act I and Act II Scene 1
(*See centre of page*)

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 THE TESTAMENT OF BEAUTY
A Reading by Miss SACKVILLE WEST
from
Dr ROBERT BRIDGES'S Poem

On his eighty-fifth birthday, the Poet Laureate published a poem longer and finer than anything he had ever written before. It is'—to quote the *Times*—'the outpouring of the accumulated wisdom, experience and [illegible] poetic power of one of the richest and mellowest spirits of our time.' 'The Testament of Beauty,' which is dedicated to the King, is a philosophical poem of more than 4,000 lines; it is the good fruit of a long life; it should serve to remind the pessimists that, even today, 'mighty spirits are abroad.' Though philosophical, the poem is starred throughout with beautiful passages of natural description such as we expect from this master-painter's hand [illegible] ranges over the whole gamut of life—not omitting, incidentally, a tribute to broadcasting. Unthinking critics have not been slow to [illegible] our Poet Laureate's inactivity. Dr Bridges, from the dignified isolation of a great mind and heart, has bided his time and now, at the conclusion of his long life, he has given to the world a poem calculated to restore our faith in the power of poetry and our belief that the age of Titans is not dead.

9.35 Local News; (*Daventry only* Shipping Forecast and Fat Stock Prices)

9.40 'Louise'
Act II, Scene 2, Act III

10.50 Interval

11.0 'Louise'
Act IV

11.35—12.0 DANCE MUSIC
ALAN GREEN and his BAND and ART GREGORY and his ST LOUIS BAND, from THE ROYAL OPERA HOUSE DANCES, COVENT GARDEN
(*Wednesday's Programmes continued on page 965.*)



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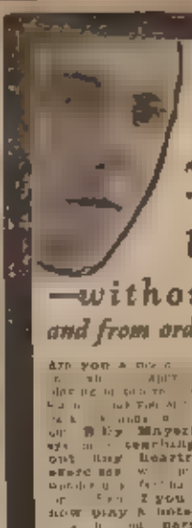
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BEST RECORDS OF THIS WEEK'S MUSIC

Orchestral and Band.

Sunday LILAC TIME Selection
UNFINISHED SYMPHONY
Monday LILAC TIME
Tuesday POMP AND CIRCUMSTANCE March
CAPPONI SORCIDE
Wednesday BARBER OF SEVILLE Overture
FAUST Ballet Music
ON THE QUARTER DECK March
IBERIA Images pour Orchestre
Thursday MERRIE ENGLAND Selection
SOLEMN MELODY
BOHEMIAN GIRL Overture
HUNGARIAN RHAPSODY No. 2
Friday PEARL O MINE
DOCTRINEN WALTZ
PAYBACK
Saturday MIDSUMMER NIGHT'S DREAM
WILLIAM TELL Overture
NUTCRACKER CASSE-NOISETTE Suite

Instrumental

Sunday LESLIE STUART'S POPULAR SONGS
ROBIN ADAIR
Monday MINSTRELS
FLIGHT OF BUMBLE BEE
SCHUBERT'S SERENADE
Tuesday MELODY
Wednesday DRIGO'S SERENADE
Thursday EINE KLEINE NACHTMUSIK
BALLET EGYPTIEN
GRASSHOPPERS DANCE
CLASSICS Selection
LONDONDERRY AIR
Friday ROMANCE IN F SHARP
Saturday LIEBESTRAUM No. 3

Vocal

Sunday SHIPS THAT PASS IN THE NIGHT
Monday RIGOLETTO La donna e mobile
MAIRE MY GIRL
FRIEND O' MINE
Tuesday COME INTO THE GARDEN MAUD
WHO IS SYLVIA?
FAUST When All Was Young
TOTOR NOT THE NETTLE
Wednesday DANNY BOY
FATHER O'FLYNN
TALES OF HOFFMANN Barcarolle
MOLLY BRANNIGAN
Saturday CAN'T REMEMBER
TOM JONES Waltz Song
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Some Descriptive Notes on the Music of Tonight's (5GB)

SYMPHONY CONCERT

'Signor Crescendo.'

ROSSINI was only twenty-one when his opera-buffa, *L'Italiana in Algeri* appeared in Venice. But his position as one of the most popular composers of the day was already well established, by the charm of his own personality almost as much as by his genius for music, and in the previous year, 1812, he had produced no fewer than six operas. It was in one of them that he first made notable use of a device which was afterwards recognized as peculiarly his own, although he could make no claim to its invention—a long crescendo, rising gradually from quite soft tone to the fullest volume of sound which could be drawn from the orchestra of that simpler age. He made use of it so frequently that for years he was known to a very wide circle of admirers as 'Signor Crescendo.'

Earlier in 1813, he had scored a tremendous success—his greatest so far—with *Tancredi*, an opera whose overture is still popular. To say that Venice went mad over it is more nearly a literal statement of fact than that phrase generally is: Rossini was himself so well aware of the irresponsible gaiety of his music that he laughingly prophesied his early removal to an asylum on the strength of it. 'But on the contrary,' he said afterwards, 'it was the Venetians who were mad, madder than I was.'

L'Italiana in Algeri was hardly less gay and sparkling, full of Rossini's irresistible melody it, too, was a great popular success. The opera, as a whole, has long ago vanished from the boards, but the overture retains its hold on the popular affections, and deservedly so: it is a characteristic example of Rossini's wonderful gift for sparkling melody, and it makes full use of his favourite device—crescendo.

* * *

An Images of Spain

THREE sets of Debussy's pieces, each consisting of three movements, are called *Images*. The first two are for pianoforte solo, and the third for orchestra—the last purely orchestral music he wrote. The name is a difficult one to translate satisfactorily into English, neither 'image' nor 'picture' is of itself quite sufficient, a blend of the two being nearer the mark. But of all the composers who ever lived Debussy is obviously the one who has the best right to give his music such a name. It can evoke what, for want of a better name, we must call an 'atmosphere,' can set before us dreamy pictures, as no other has yet been able to do in the same way, or in so marked a degree—and it is all done by the most delicate and subtle means. He is regarded by his own countrymen as having embodied in his work the subtle qualities which go to make up the French spirit, more fully and more naturally than any other man.

The three *Images* for Orchestra appeared in 1909, and the movements are—'Gigues,' 'Iberia,' and 'Rondes de Printemps.' The second, though its name suggests an excursion from Debussy's native idiom, is no spurious Spanish music, such as others have produced, by superficial use of characteristic turns of phrase or melody. It is genuine Debussy, and any suggestion of vivid Spanish light and colour in the music is treated very much in his own characteristic way. Spain as Debussy dreamed of it, not as he saw it and pictured it in music,—so we are to understand this piece. It is in three distinct sections, which he calls—'Through the Streets and Through the Roads,' 'Fragrances of the Night,' and 'Morning of a Festival Day.'

For a Next-door Neighbour.

MOZART'S first Concerto was written while he was still the merest child, and yet the work was so difficult that no one in the family's circle of acquaintance could be found to play it. The youthful composer insisted that that was why it was called a Concerto and that it simply had to be practised until it could be played.

Without counting that precocious effort, there are some forty-five concertos from his hand, of which no fewer than twenty-five are for pianoforte. The one in C Minor belongs to the year 1786—when Mozart was thirty—the year which saw the wonderful success of the opera *Figaro*. It stands next to *Figaro*, indeed, in the great catalogue of Mozart's music which we owe to the devotion of Dr. Ludwig von Köchel, botanist, mineralogist, and Mozart enthusiast; this is No. 491, and *Figaro* is No. 492, figures which of themselves tell us something of the immense industry of the composer.

This Concerto, one of his very finest, is in the customary three movements. The first has the usual two principal tunes, and begins, according to tradition, with an orchestral introduction. There is a thought of grave and weighty things in the first tune, but there is nothing solemn about the gracious melody of the second.

There are three tunes in the slow movement, one which begins and closes it, with a minor and a major melody forming the middle section of it, and the Allegretto which brings the Concerto to an end is an Air with Variations.

* * *

A Symphony, 'From the Old World'

WHEN Dvorak's most popular symphony—No. 5, *From the New World*—appeared, it soon found itself in the midst of a heated dispute. The good people of the United States claimed it as inspired by American and Negro melodies, pointing to the interest Dvorak had shown in them during his short stay over there. His own countrymen, on the other hand, would have none of it, insisting that all the tunes in the Symphony were as Bohemian as the rest of Dvorak's music, and that homesickness was its real inspiration. The quarrel is long ago forgotten and nobody cares very much nowadays about the origin of the tunes, both sides of the Atlantic are content to admire and enjoy them for themselves.

But listeners who know Dvorak's fifth symphony—and who does not!—may lend this fourth an added interest by asking themselves as they hear it, whether its tunes could possibly have been claimed as American had the symphony appeared after Dvorak's stay in the States. It was actually written some years before that, in one of the happiest times in Dvorak's life. He had settled down in a little country place of his own, staying there whenever his duties in Prague or elsewhere allowed him to, revelling in the peace and quiet of Nature. He loved the country—his own country best of all, and was never quite happy anywhere else. No wonder, then, that the music written in those quiet years from 1884 till about 1890, is eloquent of his beloved land.

This Symphony was published in 1889. The first movement is built up on three splendid tunes; the second, with something of elegiac melancholy, is as beautiful as any slow movement he ever wrote, and the third is a delicate Allegretto of great charm. The last movement, almost more than the others, is instinct with Slavonic verve and energy.

WEDNESDAY, NOVEMBER 27

5GB DAVENTRY EXPERIMENTAL

526 kc/s. (479.2 m.)

TRANSMISSIONS FROM A STUDIO IN THE BUILDING OCCUPIED BY 5 GRAND

3.0 A MILITARY BAND PROGRAMME

(From Birmingham)

THE CITY OF BIRMINGHAM POLICE BAND
Conducted by RICHARD WASSELL

March Suite in F ..... *Holst*
Overture, The Barber of Seville .....

EVELYN CREES (*Contralto*)

The Sandman .....
Sapphic Ode ..... } *Brahms*
In Summer Fields .....

3.25 BAND

Italian Caprice ..... *Tchaikowsky*

ERNEST [illegible]

In Original Humour at the Piano

BAND

Two Hungarian Dances *Brahms*
No. 1 in G Minor; No. 2 in B Flat

3.45 EVELYN CREES

Danny Boy *Irish Air, arr. Weatherly*
Down Here ..... *Brahe*
You did not know *Stanley Eaton*

BAND

Cornet Solo, 'I'll sing thee songs of Araby' ..... *Clay*
Soloist, P.C. COOK)

ERNEST ELLIOTT

In Original Skits and Sketches

BAND

Ballet Music, 'Faust' *Gounod, arr. Godfrey*

4.30 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 The Children's Hour

(From Birmingham)

'The Land of Sugar Candy,' by Robert B. Tredinnick

RITA SHARPE (*Violoncello*)

'Pizzicato Climbers—The Finder of Pi,' by Nicolina Twiss

JACK and TONY in Duets

6.15 'The First News'

TIME SIGNAL, GREENWICH: WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

6.30 Light Music

(From Birmingham)

THE BIRMINGHAM SYMPHONY ORCHESTRA
Conducted by FRANK CANTELL

March, 'On the Quarter Deck' .....
Spanish *Drigo*

RITA SHARPE (*Violoncello*)

Nocturne *Pergolesi, arr. W. H. Squire*
The [illegible]
Czardas [illegible] *Popper*

ORCHESTRA

Fairy [illegible] A Midsummer Night's Dream
Mendelssohn, arr. Finck

7.5 SAMUEL SALT (*Baritone*)

Birds in the High Hall Garden .....
Go not, happy day .....
Come into the garden, Maud

} *Somervell*

RITA SHARPE

Wiegenlied (Cradle Song) *Schubert*
Arab Melody ..... *Glazounow*
Minuet ..... *Monteverdi, arr. Van Lier*
Father O'Flynn.... *Irish Air, arr. Cedric Sharpe*

ORCHESTRA

Barcarolle, 'The Tales of Hoffmann' *Offenbach*
[illegible] March .....

7.35 SAMUEL SALT

[illegible] *Stanford*
A Love Song ..... *arr. Carder*
Life and Death ..... *Coleridge Taylor*

ORCHESTRA

Dance Airs from Ballet des Cour ..... *Finzi*

8.0 Symphony Concert

Sixth Season—1929-30



MARCELLE MEYER
is the pianist in tonight's Symphony Concert relayed from the Queen's Hall.

MARCELLE MEYER (*Piano*)

THE B.B.C. SYMPHONY ORCHESTRA

Principal Violin, [illegible]

Conducted by SIR THOMAS BEECHAM

Relayed from the Queen's Hall, London

Sole Lessees: Messrs. Chappell and Co., Ltd.

Overture, 'L'Italiana in Algeri' *Rossini*

8.10 Ibéria (Images, No. 2) *Debussy*
Par les rues et par les chemins; Les parfums de la nuit; Le matin d'un jour de fête

8.30 MARCELLE MEYER and Orchestra

Concerto in C Minor (K. 491) for Pianoforte and Orchestra *Mozart*
Allegro — Larghetto — Allegretto

9.5 READING

'Poems from the Chinese,' translated by Arthur Waley
Read by
[illegible] WATKINS

9.20 Symphony Concert

(continued)

Symphony, No. 4, in G ..... *Dvorak*
Allegro con brio; Adagio; Allegretto grazioso; Allegro ma non troppo

(For Notes on this Concert see page 583)

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

TEDDY BROWN and his BAND, [illegible]
From CIRO'S CLUB

11.0-11.15 ALAN GREEN and his BAND and ART GREGORY and his ST. LOUIS BAND, from THE ROYAL OPERA HOUSE DANCES, COVENT GARDEN

(Wednesday's Programmes continued on page 566.)

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8.0 THE B.B.C. SYMPHONY CONCERT



"Young man, if at your age this opportunity had been given to me, I need not be working now"

"In my day Insurance was insurance, and nothing more. To-day Insurance not only looks after your dependents, but it looks after you. It provides a regular and guaranteed income for your later years enabling you to retire from business at an early age. It saves you Income Tax. It provides you with ready money in case of emergency. It gives you a [illegible] if through illness or accident you [illegible] permanently incapacitated from earning a living. And, in addition, the insurance for your family is an ever-increasing amount.

A Pension of £275 A YEAR WHEN YOU WISH TO RETIRE.

[illegible] Tax. This makes the investment [illegible] profitable.
Another thing. Illness or accident permanently incapacitates you from earning a living. Under [illegible] be covered for £2,000 plus profits increased to £4,000 plus profits if your death be the result of an accident. These figures are based on present rate of bonus [illegible]

The [illegible] of Canada, which makes this offer to you, [illegible] and Pension Policies, and it also specialises in pro[illegible] for Children's Education.
The Plan applies at any age and for any am[illegible]

CUT THIS OUT NOW!

To General Manager
SUN LIFE ASSURANCE CO. OF CANADA,
12, Sun Life of Canada House, Cockspur Street,
Trafalgar Square, London, S.W.1

[illegible]

A POET LOOKS AT BROOKMAN'S PARK.

(Continued from page 539.)

more quickly persuaded to return to the warmth of the great building, after a hasty glance at the pond and screens by which the engines were cooled

We entered the Hall of the Cabinets. These sombre, glass-walled cages contained the valves, long intricacies of glass larger than a chemist's condenser. Here, surely, were the altars of the temple, to which the god descended showing his Mercurial genius in spirals of light as though his own caduceus were become incandescent, and multiplied for a sign of his omnipresence.

Along the end of the Hall was a panel, about thirty feet by ten, full of such a bewilderment of levers and coloured lamps that even the High Priest could not explain it to the layman He made several attempts, and we all looked profound But really we were deeply humiliated —for such is the crushing effect of an accumulation of details. What made us even more abased was the discovery that this was only one of three such panels, the others being in the Transmission Room and the Engine Room.

The Transmission Room contained the dynamos. They lay there side by side, each slumbering in a steel-railed enclosure. In half an hour they were to be awakened, and one felt that they were rather sulky about it They looked so hunched up and morose Again we paid obeisance to the Panel, and passed into the Engine Room. Here were four giants, even more grey and sluglike than the dynamos, and much bigger. They waited there in austere silence, their flanks gleaming smoothly, and the four great flywheels shining. All was spotless, except for one tiny speck of white dust between the paws of the farthest monster Curiosity made me go nearer, and the speck proved to be a cup and saucer! Some Chestertonian and irreverent imp must have placed it there. As I looked, a minor priest removed it discreetly, but not soon enough, for the monster began to shake; the shake became a rumble, and the rumble became a roar. It was going to tell the whole world about this indignity!

Soon the building was trembling, for not even the eight-foot-deep air-cushions on which these giants slept could deaden the violence of their labourings. Then from the neighbouring room there rose a whine and a cry; the dynamos were awake. All was life. We no longer stood in a temple of silence, which was instead in a country field, to be the perching-place of robins. Here was the whole modern world and we were in its centre, discovering at last the medium by which the nervous, happy, tragic, and incredibly sensitive Spirit of Today is able to express its personality, that something which makes it different from the pre-War world, and cuts us off from the generation of our parents as though they had lived in the centuries of the Scholastics. 'Surely,' I thought 'ours is the Age of the Messenger, of swifter and swifter transmission, with no object but change and motion; an Age lovely as light, as gnats' wings, as running water; but unstable, quick, and fickle, refusing to be burdened under the pack of utility or moral weight. And the Nietschean Spirit of the Age is to be found here in the Temple of Hermes, the Transmitter!'

RICHARD CHURCH.

Wednesday's Programmes continued (November 2nd)

5WA [redacted] 968 kc/s. (309.9 m.)

1.15-2.0 AN ORCHESTRAL CONCERT
Relayed from THE NATIONAL MUSEUM OF WALES
NATIONAL ORCHESTRA OF WALES
Cerddorfa Genedlaethol Cymru
Symphony, No. [redacted] in C [redacted]
[redacted] [redacted] [redacted]

3.0 London Programme relayed from Daventry

3.45 Mozart Trios, No. IV
THE [redacted] TRIO
FRANK [redacted]
[redacted]
HUBERT PENGELLY (Euphonium)
Trio in C
Allegro; Andante cantabile; Allegro

4.15 WILLIAM LOMAS (Tenor)
Come Away Death
O Mistress Mine } Quilter
Blow, Blow Thou Winter Wind
Trio
Gipsy Rondo ('Trio in G') .. Haydn
WINIFRED BELLINGHAM (Pianoforte)
Mazurka in A Flat, Op. 50, No. 2 } Chopin
Scherzo in B Flat Minor, Op. 31 }
WILLIAM LOMAS
When the World of the Eyes ..... Bridge
[redacted] Lee
Vaughan Williams
Go, Lovely Rose, Quilter
Trio
Minuet Antique
Robert Eibra
Waltz No. 2 .. Cyril Scott

4.45 London Programme relayed from Daventry

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.35 West Regional News

9.40-11.35 S.B. from London



WINIFRED BELLINGHAM (pianist) plays during this afternoon's programme from Cardiff.

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

1.15-2.0 S.B. from Cardiff

2.30 London Programme relayed from Daventry

[redacted] S.B. from Cardiff

6.0 London Programme relayed from Daventry

6.15 S.B. from London

9.35 West Regional News. S.B. from Cardiff

9.40-11.35 S.B. from London

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

[redacted] London Programme relayed from Daventry

6.15 S.B. from London

9.35 Local News

9.40-11.35 S.B. from London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

2.30 London Programme relayed from Daventry

5.15 The Children's Hour
Buzz Buzz' (F. Cameron Sellar)
'Songs of a Wayside Inn' (Mullen) will be sung by GEORGE STRATTON (Baritone)

6.0 London Programme relayed from Daventry

[redacted] Local News.

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

2.30 London Programme relayed from Daventry

3.45 An Afternoon Concert
THE NORTHERN WIRELESS [redacted]
Overture, Masaniello' [redacted]
[redacted] The King's Minstrel [redacted]
The Dervishes [redacted]
Hindoo Priests. [redacted]
IRENE CRANE (Pianoforte)
[redacted] Nary-Effet
[redacted] Sharp Minor, } Chopin
Impromptu in F Sharp [redacted] }
ORCHESTRA
[redacted] Legend [redacted]
[redacted] to Dunwell
The Dicky-bird Hop Courtley
IRENE CRANE
[redacted] Pianoforte [redacted]
Minstrels Debussy
ORCHESTRA
Selection By Jingo' Finck
Three Famous Pictures Haydn Wood
The Village Wedding, The Doctor, The Laughing Cavalier
5.15 The Children's Hour
INVITATIONS AND ADVENTURES
Songs, including 'The Two Magicians' (Sharp) [redacted] (Charles), 'Disobedience' (Frederic Nicholls), by [redacted] and HARRY ROTHWELL
6.0 London Programme relayed from Daventry
6.15 S.B. from London
9.35 North Regional News
9.40-11.35 S.B. from London

Other Stations.

5SC GLASGOW [redacted]

2.40 —For the Schools, Mr Robert [redacted] The Men of Old—Figures from Scotland's Past [redacted] 3.0 [redacted] 3.30 [redacted] 3.45—A Concert. See Aberdeen [redacted] and James D. Johnston (Bass) [redacted] 5.0 Organ Music [redacted] Beauty Relayed from the Savoy Gaiety Pictorial [redacted] 5.35 The Children's Hour 5.57 —Weather Report [redacted] 6.0 [redacted] Animals' Walk [redacted] 6.45 [redacted] 8.30 S.B. [redacted] Dancing and Variety [redacted] 8.45—S.B. from London. 9.35—Sports Results [redacted] 9.40-11.35 S.B. from London

2BD ABERDEEN [redacted]

2.40 [redacted] Dundee. 3.0—S.B. from Glasgow. 3.30—[redacted] from Daventry. 3.45 [redacted] Barbara Hopkinson [redacted] 4.0 [redacted] 4.15 [redacted] 4.30 [redacted] 4.45 [redacted] 5.35 [redacted] 6.0 [redacted] 9.40-11.35 [redacted] from London.

2BE BELFAST. 1,355 kc/s. (240.5 m.)

12.0-1.0—Gramophone Records. 2.30—London Programme relayed from Daventry. 3.45—An Afternoon Concert. The Orchestra. Overture in a Spanish Theme [redacted] 4.25 [redacted] 4.50 [redacted] Violin (Fisher). 4.37—Harold Harper [redacted] (pianoforte) [redacted] 5.15 [redacted] 6.0 [redacted] 8.45 [redacted] 9.35 Programme News. 9.40-11.35 S.B. from London.

The 'Radio Times' Miniature Dictionary of MUSICAL TERMS



'The Concert,' a famous painting by Gerard Terborch. The instruments pictured are the Gamba and the Virginals.

A COMPANION TO 'THE RADIO TIMES' NOTES ON MUSIC

To the Reader—To detach this Dictionary for future reference [illegible] bend up the wire fasteners, remove pages 567 to 574 and replace fasteners [illegible]

This is not meant to be anything like a complete glossary of musical terms. It aims at explaining, in the simplest way, the terms which listeners most often see in the programmes and in the notes on music. Terms which are printed in italics will be found, with explanations, in their own alphabetical places.

Abbreviations: [illegible]

ABSOLUTE MUSIC.—Music for instruments (any number) which is not telling a story nor describing a scene (e.g. [illegible] *Programme Music*.

A CAPPELLA.—(Ital. 'in church style') [illegible] voices.

ACCENT.—Stress or emphasis on a note (as on a syllable in verse).

ACCOMPANIMENT.—The part (or parts) which supports [illegible]

ACOUSTICS.—[illegible]



Lute

ADAGIO.—(Ital. 'at ease') hence leisurely: slow.

AFFETTUOSO.—(Ital. lit. 'affectionate' [illegible] affetto,' with feeling.

[illegible]

AIR.—A simple tune, not a formal *Aria*.

AIR DE BALLET.—Any tune for a *Ballet*.

[illegible] song') like Fr. *Aubade*.

ALL' ANTICO.—In the old (antique) style.

ALLA BREVE.—*Common time* (i.e., four-in-a-bar), twice as fast, thus giving the effect of two-in-the-bar.

[illegible] ing, i.e., slowing.

ALLEGRETTO.—Diminutive of *Allegro*. Many popular *movements* are marked so.

ALLEGRO.—(Ital. light-hearted, cheerful) hence lively, quick. Often used along with other terms, e.g., 'Allegro *agitato*.'

ALLEMANDE.—(Fr. meaning orig. 'German') an old dance [illegible]

[illegible]

ALT.—The first *Octave* above the *treble stave*.

ALTERNATIVO.—A section in the middle of a piece, after which the first section is played again.

ALTO.—(a) The lowest boy's or highest man's voice, singing the part below the *treble*. (b) Italian and French for *Viola*.

AMERICAN ORGAN.—Small portable organ like the *harmonium*, but with more real organ-like tone.

AMOROSO or **CON AMORE.**—(Ital. amore=love) Lit. 'lovingly'; hence with warmth and sentiment.

ANDAMENTO.—A form of *subject* to a *fugue*.

ANDANTE.—[illegible]

ANDANTINO.—[illegible] Sometimes means a little slower, sometimes not quite so slow. Also as the name of a piece too slight to be called Andante.

ANIMATO, or **CON ANIMA.**—(Ital.) 'animated' or 'with spirit.' Often used along with *Allegro*, etc.

ANTHEM.—A piece of sacred vocal music which is not part of the liturgy. A specialty of English Church music.

[illegible] **CON PASSIONE.**—(Ital.) [illegible]

ARCO.—(Ital.) 'with the bow'; it instructs the players of stringed instruments to change from *pizzicato*.

ARIA.—(Ital. lit. 'Air') Now used to mean the more formal or elaborate solo numbers in Opera or Oratorio. Sometimes applied to an instrumental piece like Bach's so-called 'Air on the G String.'

ARIETTA.—A [illegible]

ARIOSO.—[illegible] A vocal piece more narrative in [illegible]

ARPEGGIO.—(Ital. from 'Arpa'—the harp) The notes of a chord strung out as though rippling upwards or downwards instead of being played at once. Often heard in accompaniments on the harp or pianoforte, as in 'The Swan' (Saint-Saëns).

ARRANGEMENT or **ADAPTATION.**—The translation of a piece for other instruments or voices than those for which it was originally laid out.

ASSAI.—(Ital.) 'very' e.g., *Allegro assai*.

A TEMPO.—(Ital. lit. 'in time') Returning to the original [illegible] after it has been hurried or slackened.

ATONALITY.—A word invented by modern musicians to mean a breaking away from the established traditions.

ATTACCA.—Standing at the head of a movement like the *Finale* of Beethoven's Fifth *Symphony*, means that it follows on the one before without a break.

AUBADE.—(from Fr. 'Aube'—the dawn) A piece for playing [illegible]

AUGMENTATION.—Doubling the time value or duration of each note in a tune. Often used in *canon* or *fugue*.

AUGMENTED INTERVAL.—Half a tone more than perfect [illegible]

BAGATELLE.—(Fr. 'a trifle') Slight piece [illegible]

BAGPIPE.—[illegible] There are two chief kinds: (a) where the wind [illegible] by the player's mouth, (b) where it [illegible] bellows. Those in use in Ireland and the Scottish Highlands have *drones*, each of which plays a constant note, and a chanter, with finger holes, by which the tune is made.

BALALAIKA.—Kind of *guitar*, popular in Russia. Used in many different sizes.

BALLABILE.—(Ital.) any piece of dance music.

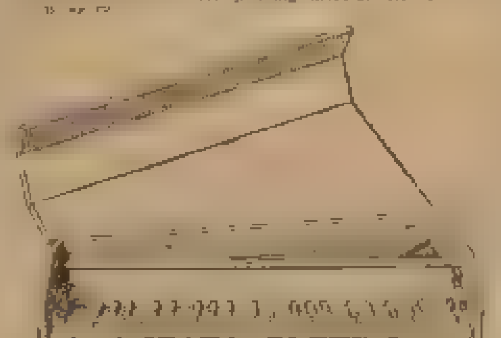
BALLAD.—Orig. a song sung while dancing, then a narrative [illegible] song. Nowadays used loosely for almost any song. Often applied to instrumental pieces of song-like character, e.g., Chopin's pianoforte ballads.

BALLAD OPERA.—A stage piece of which the dialogue is spoken, and the lyrics are fitted to existing popular songs, e.g., *The Beggar's Opera*.

BALLET.—Dance [illegible]

BAND.—A team such as Brass Band, Flute Band, Military Band: sometimes used colloquially for *Orchestra*.

BAR.—[illegible] line drawn across the *stave* to mark the *accent* [illegible] the music between two bar lines [illegible] more or less [illegible]



The Virginal—a forerunner of the modern pianoforte

BARCAROLLE.—A Boat Song.

BARITONE.—The normal man's voice, between *Tenor* and *Bass*, e.g., the name part in Mozart's Don Giovanni.

BARYTONE.—A brass valve instrument of the *Saxhorn* type, used in brass and military bands.

BASS.—(a) The lowest man's voice; (b) The foundation, generally the lowest part, on which a piece of music is built up; (c) as an adjective, e.g., Bass Clarinet, Bass Drum, etc.

BASSO CONTINUO.—English 'thorough' (through) bass [illegible] of the *accompaniment* were built up.

BASSOON.—A wooden double-reed [illegible] in the orchestra [illegible]

BEAT.—(a) Time unit of metre used in music in the same sense as heart—or [illegible] conductor's hand or stick, to give the time to the players.

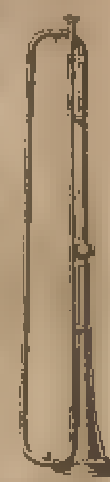
[illegible]

BOMBARDON.—The deepest voiced of the brass valve instruments.

BOURRÉE.—A dance tune of French origin, two beats in the *bar*. Many examples [illegible]

BRANLE.—Name given to several different forms of dance, usually two-in-the-bar [illegible]

BRASS BAND.—Band [illegible] instruments, orig. a mounted band, brass instruments being easier to manipulate with one hand than the woodwinds.



Eighteenth Century Trumpet

BREVE.—(Ital. 'short') formerly a short note in old church music. Now hardly used, equals two bars of *common time*.

BRILLANTE.—(Ital. Fr. 'brilliant') Often used as a title, e.g. Weber's 'Rondo Brillante.'

[illegible]

[illegible]

BURLESCA (or **BURLA**).—(Ger. 'Burleske.') A burlesque or musical joke.

BURLETTA.—A kind of Musical Comedy between *Ballad Opera* and *Comic Opera*.

BYZANTINE MUSIC.—The music of the Eastern Church from the earliest times until now. Has influenced secular as well as sacred music throughout the ages.

CADENCE.—Now generally used to mean the close of a piece of music. [illegible] may be

1. Perfect Cadence. (a) Authentic Cadence, where the final *chord*, built up on the key-note (tonic) is preceded by a chord or *discord* built up on the fifth note of the key (dominant). Almost all music with which listeners are most familiar and practically every hymn tune, for example, finishes with this cadence. It is these two chords also which almost invariably close the *recitatives* in such works as 'Messiah.'

(b) Plagal, where the chord of the tonic is preceded by a chord on the fourth note of the key (sub-dominant). The 'Amen' at the end of a piece of church music is almost always [illegible]

[illegible]

CADENZA.—Originally a flourish, probably first invented by singers to show off the flexibility of their voices, improvised by the performer instead of being written by the composer, and inserted just before the end of a piece. Used now in solo pieces especially concertos for instruments. A Cadenza is quite free in form, but it usually makes allusions to the chief tunes of the concerto or [illegible] notably Beethoven, began to write their own Cadenzas.

CALANDO.—(Ital. lit. 'falling.') Growing softer and dying away.

CANON.—A piece in which one voice (which may be instrumental) begins the *melody* with another voice singing or playing exactly the same melody but beginning later. There may be two, three, four or even more voices, each

one entering at the same distance from the last with exactly the same melody. More elaborate forms are those in which the following voices turn the tune upside-down (inversion), where the length of each note in the original tune is doubled in the other voices (augmentation), where the length of the notes is halved (diminution), or where [illegible]

CANTABILE.—(Ital. lit. 'singable.') Used of instrumental pieces which are to be played smoothly as though sung.

CAN[illegible]—Originally a short story in verse [illegible] [illegible] The Song of Hiawatha, by [illegible]

CANTILENA.—(Ital. lit. 'a little song.') Often used instead of CANTABILE.

CANTO.—(Ital. lit. 'Song.') The voice or *part* in concerted music to which the *melody* is given.

CANTOR.—Either the official in charge of the music in a cathedral or other church, or the principal of a college of [illegible]. As organist and Master of the Music at [illegible] Church, Leipzig, the great Bach had the [illegible]

CAN[illegible]A.—(Ital. lit. 'Song.') Applied to a form like the [illegible]. May be a piece for several voices or for instru[illegible] like a *Madrigal*, but freer in form.



The Gambe (18th cent.).

CANZONET.—Originally a small form of *Canzona*. Now any short song usually light in character.

CAPRICCIO.—A piece which is not in any set form and [illegible] same as *Fantasia*.

CARILLON.—A set of Bells each sounding a different note, or the melody played by such Bells.

CAROL.—Though now associated almost wholly with Christmas, Carols used to be sung at different festivals of the Church year and in most countries of Europe there are old examples, closely allied with the folk-songs. Most of those in general use in this country are to all intents and purposes *hymns*, though some are more elaborate, approaching [illegible]

CATCH.—Originally a *Round* for three or more voices, the name meaning that each singer had to catch up his part [illegible] at the right moment. The [illegible] in London which has [illegible] among its members such great people of the realm as King George IV; besides meeting together for the singing of *Glees* and Catches, it has offered prizes for their composition.

CAVATINA.—Usually a smooth melodious air forming part of a bigger work, or of a scene in *opera*.

CELESTA.—A little instrument invented by Mustel (who gave his name to the Mustel Organ) like a miniature *pianoforte*, in which the *hammers* strike little plates of steel instead of wires. Often used in the *orchestra* for delicate, fairy-like tone.

'CELLO.—Contraction for VIOLONCELLO.

CEMBALO.—Originally meant a *Dulcimer*, but since Bach's time onwards used as synonymous with *Harpsichord*.

CHACONNE.—Originally an old Spanish dance, but now used to mean a set of *variations* built up on a *ground bass*, usually eight bars long.

C[illegible] MUSIC.—[illegible] teams, the most [illegible] Quartet (2 violins, a viola, and a 'cello) and the Pianoforte Trio (Pianoforte, violin and 'cello).

CHANTY (Properly SHANTY).—A seaman's work-song, sung by the shantyman to help the others in 'a pull all together.'

CHORAGUS.—Leader of the Chorus in old Greek plays.

CHORAL or CHORALE.—A simple congregational *hymn* [illegible] on which the great Bach founded much of his church music (e.g. 'Now thank we all our God').

C[illegible]ORD.—Several notes sounding together in *harmony* (i.e. agreeably to the ear), as opposed to *discord*. The 1st, 3rd and 5th notes of the scale (doh, mi, soh) make a common chord. (See CADENCE.)

CHORUS.—(1) Any body of singers. (2) The music [illegible] sing, either in unison or in *parts*. (3) The refrain of a song.

CHROMATIC.—(1) *Scale* moving by *half-tones*, produced if all the notes of a *pianoforte*, both black and white keys, are played in sequence. (2) Instrument, one which can sound all these notes. (3) Music which makes much use of half-tone steps.

CLARINET.—A wind instrument of wood with a single *reed* in the mouthpiece and a fairly wide bell at the end of the tube, on which are many keys to open and close the side holes. Has a full, rich tone with a big *compass*. In Military Bands takes the place of the *violins* in an orchestra.



The Hurdy-Gurdy.

CLASSICAL.—Applied to any work of art which has held a place of honour through several generations, or to a new one which is recognized as being of the same order.

CLAVICEMBALO.—Italian name for *harpsichord*.

CLAVICHORD.—Another delicate-toned forerunner of the *pianoforte*.

CLAVIER.—German name for all *keyboard* string instruments, *harpsichord*, *pianoforte*, etc. (2) French for the *keyboard* of *organ*, *pianoforte*, etc.

CLEF.—Lit. 'key.' Sign placed on one line of the *Stave* to give the name of the note which stands on that line. The *treble* clef is the letter G, and denotes that the second line on the treble Stave is G. The *bass* clef is F, and marks the fourth line of the bass stave in the same way, as F.

CODA.—(Ital. 'tail.') A little section at the end of a piece, related to what has gone before but with some independence of its own.

COMIC OPERA.—A stage piece with musical numbers, vocal (solo, duet, etc.) and [illegible] not necessarily humorous, though usually lighthearted. The Gilbert and Sullivan operas are among the best examples.

COMMODO (Properly COMODO).—Ital. 'convenient.') At a convenient or easy pace: often used with *Allegro*, *Andante*, etc.

C[illegible] TIME.—Four beats to the bar.

COMPASS.—The range of notes from low to high of which a voice or instrument is capable.

CON BRIO.—(Ital. Con=with, brio=vivacity) e.g. *Allegro* con brio.

CONCERTANTE.—(1) As adjective: (a) [illegible] *solo* parts to the instruments in a team. (b) [illegible] the players chances for brilliant display. [illegible] an orchestral piece with several solo parts.

CONCERTINO.—(Ital. ino, diminutive.) (1) A little *Concerto*. (2) The small team of soloists, as opposed to the main body of the orchestra in a *Concerto Grosso*.

CONCERTO.—A piece usually in three *movements* (quick, slow, quick), for one or more solo instruments along with orchestra. Rather like a Symphony, with a solo part.

CONCERTO GROSSO.—A concerto in which a group of instruments takes the place of the soloist. Handel's are often broadcast, and sometimes Corelli's. (See *Concertino*).

CONCERT PITCH.—Slightly higher than standard *pitch*. Concert halls are apt to be hot, and most instruments sound higher when heated.

CONCERTSTÜCK.—(Ger. lit. 'Concert piece.') A *Concerto* in more concise form, often in only one *movement*.

CON[illegible]—A combination of notes which [illegible]

CONSONANCE.—The pleasing effect made by sounding together notes which are akin or friendly one to another and which together make a *concord*.

CONTINUO.—Short for BASSO-CONTINUO (English, 'Thorough-bass'), the bass which runs continuously through a piece as its foundation, and from which the player of the organ or *harpsichord* fills up the *harmony* in such [illegible]

CONTRA.—As a prefix=an octave lower, e.g. Contrabass, double bass.



The Violoncello.

CONTRALTO.—The lowest woman's voice.

CONTRAPUNTAL.—In accordance with the rules of *Counterpoint*.

COR ANGLAIS.—('English Horn,' though actually neither English in origin nor a *horn*.) Big brother of the *oboe*, with a pear-shaped bell and a curved crook for the *reed*. [illegible]

CORNET.—Brass valve instrument like the *trumpet*, but smaller and softer in tone. In brass and military bands always has a large share of the melody.

CORNO.—(Ital.) 'Horn.'

CORONACH.—Dirge chanted in Celtic Scotland by the clan bard on the death of his Chief or a hero of the clan.

COUNTERPOINT.—(1) The art of combining two or more melodies so that they sound harmoniously together. (2) A melody which can be sung or played harmoniously along with another.

COUNTER-SUBJECT.—A *subject* (Theme or tune) which is like the answer to one already heard, usually one which can be used as a *counterpoint*.

COUNTRY DANCE.—Popular English dance. Introduced into Society from country places. Used to be thought of as meaning 'contre-danse' (one in which the dancers faced, or were opposite one another), but now recognized as really meaning 'country.'

COURANTE.—Old dance of French origin (from Fr. 'courir' =to run). A movement in many old Suites, rather brisk.

CRESCENDO.—(Ital. lit. 'growing') hence growing louder.

[illegible] three-in-the-bar (*triple*) rhythm.

CYMBALS.—[illegible] orchestral music, one [illegible]

DA CAPO.—(Ital. lit. 'from the head,' i.e. the beginning.) Means 'play the first part again' as a *Minuet* after its *Trio*. Used (not quite correctly) as a noun, 'the da Capo'=the repetition of such first part.

DAL SEGNO.—(Ital. 'from the sign') as above, where the first part is repeated not from the beginning but from a point marked by a sign.

DECISO.—(Ital. 'decided, firm') hence strongly rhythmic. Often with *Allegro*.

DECRESCENDO.—(Ital. 'decreasing') i.e. growing softer.

DEGREE.—Distance by which notes are separated one from another on the stave.

DEMISEMIQUAVER.—The thirty-second part (in length of time) of a *semibreve*, the eighth part of a *Crotchet*.

DESCANT.—Old term for *polyphonic* music: now usually means a *treble counterpoint* sung above the *melody* of a *hymn*, etc.



Piccolo

DEUTSCHER TANZ.—(Ger. 'German Dance') like a *valse* but more jumpy. Mozart and Beethoven both wrote them.

DEVELOPMENT.—(1) The enlarging and varying of the *themes* as in a *Symphony* or *Sonata* after they have been announced. (2) The part of a *movement* where [illegible]

DIAPASON.—(1) Originally the *interval* of an *octave*. (2) Then, in France, a *tuning-fork*, hence 'normal Diapason' for standard *pitch*. (3) In an organ, the set of pipes which form the backbone of its solid tone.

DIATONIC.—Music which sticks to the *key* in which it starts out, e.g., a piece played on the white notes of a *piano* [illegible] is diatonic in the key of C.

DIMINISHED INTERVALS.—Half a tone less than perfect, or [illegible]

DIMINUENDO.—(Ital. 'Diminishing'), i.e. growing softer [illegible]

DIMINUTION.—See CANON.

DISCORD.—A combination of notes [illegible] and demanding a *concord* to follow it, e.g. in the key of C, the notes g, b, d, f (forming the 'dominant seventh'), which require the common chord of C to [illegible] the ear with a sense of finality. (See CADENCE.)

DISSONANCE.—The unpleasing effect produced by [illegible] together notes which are antagonistic one to another.

DIVERTIMENTO.—As used by Mozart (who composed twenty-two) a light-hearted piece in several mo[illegible] for a small team of instruments.

DOLCE.—(Ital. lit. 'sweetly'), hence melodiously. [illegible] times in the superlative 'dolcissimo.'

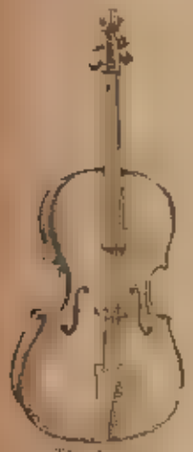
DOLENTE, DOLOROSO, con DOLORE.—(Ital. [illegible]) sorrowfully.

DOMINANT.—The fifth note of the scale (e.g., in 'God Save the King' the note on which we sing 'Send him victo-(rious)'). Sol in tonic sol-fa.

DOMINANT SEVENTH.—See DISCORD.

DOPPIO.—(Ital. 'double'), e.g., doppio movimento, double speed (or movement); i.e. twice as fast.

DORIAN.—One of the old modes of the Greek system of Church music. The white keys on the *pianoforte* from D to d give the Dorian mode.


The Viola

DOT.—Placed after a note, lengthens it by half. Thus a *crotchet* lasts as long as two *quavers*, a dotted' crotchet as long as

DOUBLE BAR.—Divides a piece, like a fugue, into its main sections. In classical *Symphonies* or *Sonatas* a double bar closes

DOUBLE BASS, BASSOON, etc.—Big, deep wooden, brothers of *bassoon*, etc.

DOUBLE CONCERTO.—For two solo instruments and

rubrics for violin and cello.

DOUBLE OR TREBLE MOVEMENT.—May be played (or sung) equally well above or below the original melody.

DOUBLE FLAT.—Lowers a note by two semitones.

DOUBLE SHARP.—Raises a note by two semitones.

DOUBLE STOPPING.—Sounding of two notes at once on a violin or other *stringed* instrument.

DRONES.—The three lower pipes of the *bagpipe*, playing only one note each which is continuous: hence used to mean any continuous, unchanging note throughout a piece.

DUET (DUO).—Any piece for two instruments or voices (see Duetto).

DULCIMER.—A wooden frame with soundboard and two bridges, over which wires are stretched as in a *Pianoforte*, played by a performer with a leather-headed hammer in each hand.

DULCITONE.—A miniature *pianoforte* with *tuning-forks* in place of wires.

DUMKA.—(Plural Dumky.) Slow a lament. Introduced by Dvorak in many of his pieces as slow and sad movements.

DUPLE TIME.—Has two beats in each bar.

DUR.—See *major*.

ECOSSAISE.—A lively dance of Scottish origin, like a *country dance*, two in the *bar*. Schubert and Beethoven both

EISTEDDFOD.—(Welsh, a meeting of learned men.) An

ring of words such as Wales has known since Now a competition festival in Welsh

ELEGY.—Music with or without words of mourning, or in memory of one who has died.

ENCORE.—Fr. 'again.') The repetition of a performance demand of the audience. Wrongly used

to additional song or piece sung or played to appease applause. used also in English as a verb.

ENERGETIC.—Full energetic vigorous. Often with *Allegro*.

ENGLISH HORN.—See COR ANGLAIS.

ENSEMBLE.—(Fr. 'together.') (1) In *opera*, where the principal characters take part together, e.g., at the end of the Act of Tannhäuser. (2) A team of players or The skill with which such a team combines

ENTR'ACTE.—(Fr. lit. music between the Acts (of an *opera* or play.) Often used for any short piece of indefinite design.

EPISODE.—A secondary part of a piece, breaking in on, and usually contrasting with, the more important parts of the whole structure.

EQUAL TEMPERAMENT.—The necessary division of the octave into twelve semitones: the system on which all key-board instruments are tuned.

EQUALE.—(Ital. equal.) Pieces for a number of instruments of the same kind, e.g., Beethoven's for four trombones.

EROICA.—(Ital. heroic.) *e.g.* Beethoven's third *Symphony*, originally dedicated to the 'hero' Napoleon.

ESPRESSIVO.—(Ital.) 'expressive.' Often with *Andante*, *Allegro*, etc.

ESQUISSE.—(Fr. sketch.) A slight piece.

ETUDE.—(Fr. study.) Originally a piece written to help the student to introduce some special difficulty, but often, as Chopin's for pianoforte invested with interest and beauty also.

FIFE.—The treble instrument of the *flute* value instrument: the highest in pitch of the *flutes*.

EXPOSITION.—The exposing or setting out of the ideas (or *subjects*) on which a piece or movement is to be built up: the first part of a movement in *Sonata* form, before

EXTEMPORIZE.—To invent music as one plays it, as an often begins and closes the music of a service. the great masters were famous for their extemporizing (or improvising and often competed one against another in such competitions on the spur of the moment.

EXTRAVAGANZA.—A piece in which the composer's fancy followed the freest (or extravagant) form. Gilbert and Sullivan's 'Trial by Jury' is an Extravaganza, but the name is often given to shorter pieces.

FALSETTO.—(Singing). Higher tones than a man's full (chest) voice can usually reach, sounding rather like a woman's or boy's singing.

FANDANGO.—A lively Spanish dance, three beats in the *bar*, usually accompanied by *guitar* and castanets. In Mozart's opera, 'Figaro,' one by Gluck is introduced by name.

FANFARE.—(1) In England, a flourish of *trumpets* as on ceremonial occasions, *e.g.*, before a Royal Proclamation. (2) In France, a cavalry band on mounted duty.

FANTASIA.—(1) Music without or its shape made out of shapes or ideas of a composer's fancy or fantasy. for organ are splendid examples. (2) A piece made up of tunes or airs only, e.g., a in the medley of an *opera*.

FARANDOLE.—A dance of Provence in a lively measure a Provençal Rose a (music to) The Maid of Arles Mistral.)

FEIS CEOIL.—Irish Musical Competition Festival, concerned also with the preservation of old Irish *airs*.

FEROCE.—(Ital. fierce), bright with great strength and energy; sometimes with *allegro*.


The Mandoline

FIFE.—A simple form of *flute* used chiefly with the drums for military march music.

FIFTH.—*Interval* from the first note of the scale (key-note, *tonic*) to the 6th (*dominant*): exercises on

FIGURE.—(Same as Ger. motive.) A short succession of notes group or section of a self-contained unit. A piece is often built up on a succession of similar figures, *e.g.* the first Prelude of Bach's 48, which Gounod made the accompaniment for his Ave Maria

FIGURED BASS.—With figures the player of with you are to be played to the upper *parts* to fill in the *harmony*.

FINALE.—(1) The last of several *movements* which together make up a *symphony*, *suite*, *sonata*, etc. (2) The closing scene of an act in *opera*, etc., usually an *ensemble*.

FINE.—(Ital. end.) The point (usually so marked) at which a piece ends after a portion of it has been repeated.

FLAT.—The sign (looking like a little 'b') which means that the note up which it refers is to be lowered a *semitone*. The note then has 'flat' added to its name, e.g., B flat.

FLUGEL.—(Ger. lit. wing.) A grand *pianoforte*, in reference to the shape of the lid.

FLUGEL HORN.—Brass instrument, made in different sizes, of which the *alto* is the most usual in this country, which the same as *alto saxhorn*.

FLUTE.—The wood wind instrument which the player holds out to his right, producing the sound by blowing across a mouth-hole: like its little brother, the *piccolo* (short for *piccolo* (It. 'little'), *flute*), used both in *orchestra* and *band*.

FOLK SONG.—The simple music made by untrained singers for their own delight or comfort (often passed on from generation to generation without being written down) as opposed to music made in accordance with rules by experts

FORLANE.—A dance, fantastically fashioning specially to the Gondoliers of Venice. Bach's *Suite* in C for Orchestra has one.

FORM.—Shape or Design of a piece has developed gradually from very simple beginnings, as buildings have done, but for several generations now a number of forms have been pretty definitely fixed. See *Minuet*, *Sonata*, *Rondo*.

FORTE.—(Ital. strong)—hence, loud. Often as superlative

FOURTH.—*Interval* from the first note of the scale to the *dominant* or from the fifth note of the *key* to the *tonic* or first note of the scale above by the notes of its scale. To add a from this to its or more not to upper this. Try it only on for Alley this in great of all the girls.

FRENCH HORN.—(Usually called simply 'Horn.') Brass instrument with its tube coiled into circular form opening the end into a bell. Usually with *valves* derived from old hunting horns. Used both in *orchestra* and band and can make beautifully delicate effects, *e.g.*, the beginning or vigorous, stirring, tone.

FUGUE.—A piece built up in accordance with set rules, is played by a single *theme* (or tune instrumental voices from one to the last at the beginning in the key and then in other keys, and in the key. [illegible]

FULL CLOSE.—Same as Perfect Cadence.

FUOCO.—(Ital. 'fire'): con fuoco, with fire or energy. Often with *Allegro*.

FURIANT.—A piece of strenuous or wild character introduced into concert music by Dvorak.

FURIOSO.—(Ital.) furious, impetuous.

GAILLARD.—A merry dance, generally three beats in a *bar*, occasionally four, known in England as early as 1530. Mentioned by Shakespeare.

GALOP.—A quick waltz dance, two beats in the bar, popular in the first half of the 19th century, usually in the Sometimes even the

GAMBA.—(Ital. leg, short for Viola da gamba) the old *Viol* (ancestor of the *'cello*), which the player held with his An organ stop of similar quality.

GAMUT.—In old Greek music a part of the scale, like the modern tonic sol-fa modulator. Used sometimes in the sense of compass.

GAVOTTE.—A stately, moderately quick dance: often a *movement* in old *suites*.

GIGUE.—A lively old dance, which often forms the last movement in old *suites*.

GIOCOSO.—(Ital.) jocose, mirthful. Often with *Allegro*.

GITANO.—(Ital.) 'gipsy.'

GIUSTO.—(Ital. just, exact'), e.g., in tempo giusto, in exact time.

GLEE.—A song, unaccompanied, for three or more solo voices, e.g., 'Ye Spotted Snakes.'

GLISSANDO.—(Fr. sliding.) On the *pianoforte*, drawing a finger quickly along the keys (upward or downward); on a stringed instrument, sliding a finger of the left hand up or down a string, while it is played steadily by the bow.

GLOCKENSPIEL.—(Ger. lit. bell-play.) An instrument with tuned bells (now often bars of steel) struck by the player with a hammer. Used by Wagner, *e.g.*, in the 'Fire Music' ('The Valkyrie').

GLORIA.—The music to which in Mass, or Service, Glory is or Benedictus is sung.

GRACE NOTES.—*Ornaments*.

GRANDEZZA.—See CON GRANDEZZA.—(Ital.) Pomposity with dignity.

GRAND OPERA.—Of a serious order without spoken dialogue.

GRAVE.—(Ital. 'solemn,' or at a very slow pace), e.g., the opening of the overture to 'Messiah.'

GRAZIA.—(Ital. 'grace'). Con grazia, gracefully.


The Treble Viol

GREGORIAN MUSIC.—A great body of church music in use in Roman Catholic Services since early days of Christianity.

GREGORIAN TONES.—Eight scales of chants for the Psalms, based on the above.

GROSSVATER TANZ.—(Ger. Grandfather's dance.) An old tune which Schumann used in his 'Carneval' and 'Papillons'

GROUND BASS.—(Same as Ital. basso ostinato.) A melody in the *bass* repeated over and over, while varying tunes are built up above it in the other *parts* (as in A *Bocconne* or *Passacaglia*).

GUERRIERO.—(Ital.) 'warlike.'

GUITAR.—A six-stringed instrument, played with the fingers of the left hand and the right hand

HABANERA.—A Spanish song and dance form of Creole origin. Bizet's opera

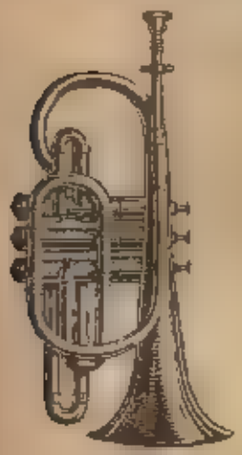
HALF CLOSE.—See CADENCE.

HALLING.—Norwegian Dance, in which one two

HAMMER.—The part of the *pianoforte* which strikes the wire, and so makes the note sound when a *key* is depressed.

HARMONY.—A hymn tune as sung by the four voices of the choir is the best known example of simple [illegible] to make it, is no more than an enrichment (in which *counterpoint* combines) of the same [illegible]

HARP.—One of the oldest instruments, in use in [illegible] The strings can be altered to any desired *key*.



The Cornet

HARPSICHORD.—The most important forerunner of the *pianoforte*, the sound is produced as the keys are struck by quills or leathern jacks which pluck the strings, instead of by *hammers* which strike them.

HAUTBOY. (Fr. *haut*, high, + *bois*, wood.) *Fr.*, the instrument of wood with a high tone. The Italian form *Oboe* now used in England and Germany.

HECKELPHONE.—German instrument (used by Strauss in *Elektra*), like a *baritone oboe*.

HEY.—An old English dance, or one figure in a dance, akin to a reel, e.g. Grainger's 'Shepherd's Hey.

HORN.—See FRENCH HORN.

HORNPIPE. [illegible] English dance [illegible] e.g. [illegible] King Arthur.

HUMORESKE.—A piece of capricious or wayward nature, [illegible] the first to use the [illegible]

HURDY GURDY. [illegible] or piano-organ played in the streets. An old instrument, sometimes in *guitar* shape, whose strings were sounded by a rosined wheel (taking the place of the fiddle bow), while the different notes were made by means of keys like a piano. *Synph.*

HYMN.—An ode [illegible] any song of praise to God. Now applied only to those which are not of direct scriptural origin (*i.e.* distinct from psalms).

IDYLL.—A piece of poetic or romantic character.

IMITATION.—Used in music in its everyday meaning as when one voice or instrument beginning later takes up a tune already sounded by another. A feature of *canon* and *fugue*.

IMPROMPTU. [illegible] Originally [illegible] and words [illegible] possible to [illegible]

IMPROVISE. Same as [illegible]

INCIDENTAL MUSIC.—Music played during the delivery (or incidents) of a drama, as distinguished from *preludes*, *entr'actes*, *interludes*, etc.

INGANNO. (Ital. *ingannare*, to deceive.)

IN MODO DI. (Ital. in the manner (mode) of, e.g., *In modo di Scherzo*, [illegible] Symphony.

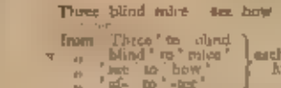
INNIG. Ger. intimate, fervent.

INSTRUMENTATION.—The art of using and combining the different qualities of tone of the available instruments [illegible] played between,' e.g., between the acts [illegible]

INTERMEZZO.—(*It.* Originally a piece (not necessarily music, sometimes a short play) performed during an interval. 2) a short movement forming a connecting link between two of more importance. (3) An independent piece of [illegible]

INTERRUPTED CADENCE.—See CADENCE.

INTERVAL.—The [illegible] or more [illegible] between [illegible] a tune [illegible] all we hear [illegible]



From 'Three' to 'blind' } each is a whole tone (or
From 'blind' to 'mice' } Major 2nd).
From 'see' to 'how'
From 'how' to 'run'

From 'run' to 'they' } each is a Minor 3rd.
From 'mice' to 'see' } each is a Perfect 4th.
From 'how' to 'they' } each is a Major 6th.
From 'blind' to 'all'

From 'Three' to 'all' is a Minor 6th.
From 'mice' to 'all' is a Major 7th.
From 'blind' to 'all' is a Minor 8th.
From 'mice' to 'all' is a Perfect 8ve.

INTONATION.—Used of singing or playing in tune, or true, or out of [illegible]

INTRADA. [illegible] E name [illegible] occasionally used for a [illegible]

INTRODUCTION.—Originally a simple *flourish*, to call players and hearers to attention, grew, through the [illegible] of Haydn to become almost a movement in itself, usually a slow movement leading into a [illegible]

INVENTION.—Used by Bach as the name for fifteen of his [illegible]

INVERSION.—Used in music very much in its everyday sense of turning upside down.

JOTA.—Popular dance of Northern Spain, like a waltz but with more freedom in style. Often sung as well as played.

JUST (INTONATION).—Often wrongly used to mean singing or playing in tune (true intonation). Really means a system of tuning in accordance with the true scientific ratio of intervals as opposed to [illegible] *equal temperament*.

KEY.—(1) The [illegible] tonic or digital note (sound) of the *scale* of *major* or *minor*.
(2) A lever (a) on instruments like organs, *pianoforte* [illegible] which, when pushed down by the player's finger sets in motion the mechanism so that a wire is struck, or a pipe opened to admit air, thus making a note. (b) On wind instruments keys are used for opening and shutting some of the sound holes.

KIT.—A miniature violin, such as a dancing master used to carry in his pocket.

KRAKOVIAK (CRACOVIENNE).—A boisterous Polish dance [illegible] originally from Cracow.

KYRIE. (Greek. Lord.) Originally the end of the *litany* which came before the *Mass*, now alone in the Mass or Service before the *Gloria* (begins 'Kyrie eleison' 'Lord have mercy').

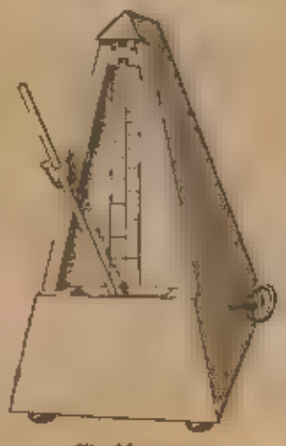
LAMENT.—Among the most beautiful of old Celtic airs, sometimes with variations, sometimes with words, though usually bagpipe tunes. Each of the clans has its own, for [illegible] of mourning.

LANDLER.—A rustic form of waltz popular in parts of Austria, Germany etc. Mozart and Beethoven both composed [illegible]

LANGSAM. (Ger.) Slow.

LANGUIDO. (Ital.) Languid.

LARGO.—(Ital.) Broad. Refers to manner (stately, dignified) rather than speed (though always used of slow movements [illegible] Largo, Larghetto [illegible] slightly [illegible]



The Metronome

LEADER.—In English: the principal first violin [illegible] the desk [illegible] the conductor (so his [illegible] American [illegible] conductor.

LEGATO. [illegible] (Ital.) Smooth singing or playing.

LEGER LINES.—Short lines above or below the stave for high or low notes.

LEGGIERO, —. (Ital. Light). Lightly delicately.

LIED. (Ger. [illegible] song.) [illegible] e.g. in the late Wagner operas each [illegible] characteristic theme of some [illegible] by which he (or she or it) is denoted.

LENTO.—(Ital.) Slow.

LIBRETTO. (Ital. *libro*, book.) The text book of the words) of an opera.

LIED.—(Ger.) Song.

LIED OHNE WORTE (Mor Lieder). (Ger.) Song without words, e.g., Mendelssohn's for the pianoforte. (Fr. Chant, or Romance. Sans Paroles.)

LITANY. Appointed form of sacred or song responsive [illegible] Church service.

LOURE.—(1) [illegible] (2) An old dance like a [illegible]

LUSINGANDO. (Ital. lit. Coaxing.) Ben tenderly.

LUTE. A large stringed instrument with long neck and [illegible] [illegible]



The Spanish Guitar

MADRIGAL.—A secular piece [illegible] Europe in sixteenth and seventeenth centuries, and many were composed in [illegible] Byrd, Morley, Weelkes, Wilbye, Orlando Gibbons [illegible]

MAESTOSO. [illegible] Used either alone or with *Allegro*, *Andante* etc., as a guide to the style of performance.

MAJOR.—See INTERVAL. A major *scale* consists of whole tone steps except between its third and fourth notes, and its seventh and eighth notes, which are half (semi-) tones. Music in a major key is usually bold or exultant or happy, e.g., 'God Save the King,' the beginning of Beethoven's 'Eroica' Symphony, the 'Blue Danube' Waltz.

MANDOLINE.—A small stringed instrument akin to the lute. In Mozart's opera, 'Don Giovanni,' the beautiful serenade sung by the Don is accompanied by mandoline.

MANUALS.—The organ keyboards for the hands to distinguish them from the *pedal* keyboard played by the feet.

MARCATO. — (It.) marked, hence emphasised.

MARCIA. (Ital.) march. Alla Marcia, in march style.

MASS.—In music the term means a setting of the Communion Service either in the Lutheran or Roman Catholic Churches. Most of the great masters composed Masses, often on a big scale.

MAZURKA.—A Polish dance, three in the *bar*, livelier than the waltz. Chopin's for the *pianoforte* are well known.

MEASURE.—See *bar* the music enclosed within two bar lines, *i.e.*, a single unit of the *rhythm* or *metre*.

MEDIANT.—The third note of the *scale*, determining its character as *triple* (if two whole tones above the keynote) or *minor* (if only one and a half).

MELODY.—(1) Any succession of single notes which falls pleasantly on the ear, often used in the sense of tune [illegible] fully complete and self-sufficient, while [illegible] must [illegible] The composer wishes his [illegible] most prominently.

MENO.—(Ital.) less, *e.g.*, *meno mosso* (less 'moved'), slower.

MENUETTO. (Ital.) Minuet. *Min.*

MESTO.—(Ital.) sadly.

METRE.—Used of music much as of poetry, though the metrical unit of poetry (foot) does not necessarily correspond to the metrical unit of music (*bar*).

METRONOME.—An instrument made to tick loudly like a clock at any desired speed, so enable exact time to be kept during practice. The marking on a metronome as used by composers to indicate the speed desired, *e.g.* ♩ =80.

MEZZO. [illegible]

MILITARY BAND.—Consists of instruments which can be played on the march, *wood-winds*, *brasses*, *drums*, but no stringed instruments (violins, etc.), when not on the march one string Double Bass is often included.

MINIM. (Ital. [illegible].) Originally the shortest *note* in old [illegible] use, lasting as long as half a *semibreve*, or as two *crotchets*.

MINOR.—(Lat. [illegible].) See INTERVAL. A *scale* in which its third note is a minor third above the keynote (*tonic*). Music in a minor key is usually sad or [illegible] the beginning of Schubert's 'Unfinished' Symphony, of Chopin's Funeral March, Sibelius' 'Valse Triste.'

MINUET. A very old-fashioned dance, three-in-the-*bar*. To be found in symphonies and *suites* (e.g. Handel, Mozart) one movement is usually a 'Minuet with a middle Minuet' (or *Trio*, after which the Minuet is repeated. In later [illegible] movement is usually a *Scherzo* [illegible] Trio, though not in the [illegible]

M[illegible] Mass.

M[illegible]STER[illegible]OSO.—[illegible] mysterious.

MISURATO.—(Ital. measured,) *i.e.*, in strict time.

MODE.—In mediæval music there were eight derived from the old Greek system. The modern *major* and *minor scale* are practically the only survivors, although in some folk tunes and occasionally in concert music, one of the others (with the *tones* and *half-tones* of the *scale* arranged in different order), *e.g.*, *Dorian*, is used.

MODERATO.—(Ital.) moderate, *i.e.*, at moderate speed. Often with *Allegro*, *Andante*, etc.

M[illegible]DULATION.—The transition from one *key* to another.

MOLL.—(Ger.) *minor*.

MOLTO.—(Ital.) much, very, *e.g.*, Molto *Allegro*.

MONOTONE.—Reciting or chanting on one *note* (*e.g.*, the Psalms in Service).

MORDENT.—One of the '*ornaments*,' played before a note and consisting of the rapid alternation of that note with the one above or below. If long (or double) mordent the same repeated. Frequent in Bach's and other old music.

MORENDO (Ital.) dying, *i.e.*, dying away softly.

MORRIS DANCE.—One of the most popular of old English folk dances.

MOSSO.—(Ital.) moved, usually with più (more), *i.e.*, quicker, or meno (less), *i.e.*, slower.

MOTET.—An anthem, usually for voices only without organ or orchestra.

MOTO.—(Ital.) motion, *e.g.*, con (with) moto, quickly. A piece which consists of quick running notes throughout is often called Mo[illegible] Perpetuo.



Trombone

MOVEMENT.—In music made up of separate, though kindred, pieces (*e.g.*, *symphony*, *sonata*, *suite*) these usually move (*i.e.*, are played) at different speeds, slow or fast. Hence each is called a movement.

MU[illegible]TTE.—[illegible] A form of Shepherd [illegible] [illegible] *Gavotte*. [illegible] the [illegible]. Bach's *Suites* for *pianoforte*, and in other old music.

MUTE.—A device for damping tone and altering its character (or quality). For stringed instruments it is a clip fixed to the bridge [illegible] a pad placed [illegible].

NACHTMUSIK.—(Ger. [illegible] Night music) [illegible] *e.g.*, Mozart's 'Eine kleine Nachtmusik' [illegible] Serenade.

N[illegible].—[illegible] A note which is neither sharp [illegible] the [illegible] the [illegible] of the natural scale. [illegible] to cancel a previous sharpening or flattening.

NO[illegible]—(Ital.) Nobly [illegible]. Used by Elgar *e.g.* for the second tune in 'Cockaigne.'

NOCTURNE.—(Fr.) Literally a 'night-piece,' hence a piece of tender or romantic character *e.g.* Chopin's for the pianoforte. Mendelssohn's for orchestra in his 'Midsummer Night's Dream' music.

NONET.—A piece for a team of nine players of instruments.

NOTATION.—The method of writing music. See STAFF [illegible]

NOTE.—(1) The sign in writing or print indicating the *pitch* (height or depth) and duration (length in time) of the sound which is to be made. (2) The sound itself.

NOTTURNO.—(Ital.) *Nocturne*.

OBBLIGATO, OBLIGATO.—(Ital. Obliged, obligatory). A single *part* in the *accompaniment* which is essential and often of equal importance with the voice or other part which it accompanies, *e.g.* the violin obligato to Mozart's [illegible] for soprano, L'Amero (I will love him).

OBOE.—A wood-wind instrument with double *reed* [illegible] orchestra of the *viola*, *'cello*, and *double bass* among the strings. Oboe da Caccia (Ital. chase, hunt), Oboe d'Amore, old forms of deeper-toned oboe.

OCTAVE.—See INTERVAL.

OCTET.—A piece for a team of eight players.

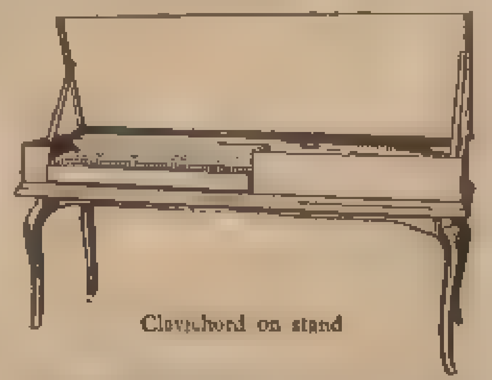
ODE.—(In music) A setting of a single poem on a fairly large scale.

OPERA.—Drama in which singing takes the place of speaking (throughout or in the important scenes) with accompaniment [illegible] orchestra. In French Opéra-Comique, as in English Comic Opera or light opera, and in many old operas, both serious and comic, there is usually spoken dialogue, with songs or concerted pieces for several voices at parts of the action. In later opera the whole drama is set forth musically.

OPHICLEIDE.—A deep-toned brass [illegible] not much used in the *orchestra*—usually replaced by *tuba*.

OPUS.—[illegible] Work. A method of numbering a composer's [illegible] the order of their publication, by adding numbers. An opus may be a number of pieces (*e.g.* Beethoven's 'Op. 1' is three *pianoforte* trios), or only one (*e.g.* Schubert's 'Op. 1' is the single song 'The Erl-King').

ORATORIO.—Any sacred work on a large scale for voices and orchestra, which is not part of the Church Service, *e.g.* Handel's 'Messiah,' Mendelssohn's 'Elijah.' Usually has a story or drama running through it.



Clavichord on stand

ORCHESTRA.—Originally the part of the theatre between the audience and the stage, where the chorus sang or danced. Now used to mean a body of players of several [illegible]

Strings — [illegible] eight [illegible] playing a different part. [illegible] 'Cellos (12). Double-basses (10).

Wood Winds — Flutes (2 or 3) with [illegible] flute). Oboes (2 or 3) with *Cor Anglais*. Clarinets (2 or 3) with Bass Clarinet. Bassoons (2 or 3) with Double Bassoon.

Brass — Horns (4). Trumpets (3). Trombones (3). Tuba (1).

Percussion — Kettle drums (timpani) (3) (one player) [illegible] drum, cymbals, etc. [illegible]

Harp (1 or 2).

ORCHESTRATION.—(Instrumentation, Scoring.) The composer's art of selecting and combining the different qualities of tone among the instruments of the orchestra, to give balance, variety, and interest to his music.

ORGAN.—The modern organ, whether of the cathedral or the picture-house type, is a very elaborate instrument which cannot be adequately described in a few lines. It has often as many as five manuals (keyboards) as well as the *pedal* keyboard, each operating different sets of pipes which are [illegible] as the player wishes, by means of stop knobs (often called stops, though [illegible] the sets of pipes). Various noise-effects can also be produced by the player at his keyboard.

ORNAMENTS.—Little notes added, as embellishments, to the main notes of a melody. In old days they were left much to the taste and caprice of the performer, but now always indicated by signs in the written music.

OSTINATO.—(Ital.) Obstinate, hence continual or often repeated. See *Ground bass*.

OVERTURE.—Originally the introduction (preface) to an opera [illegible] and still used with that meaning or, similarly, for a play which is not set to music throughout. Also used as name of [illegible] in the same form as the first [illegible] of a symphony.)

PANTOMIME.—A drama in which gesture takes the place of speech, with musical accompaniment. The modern ballet is really a blend of pantomime with dancing.

PART.—The music for one voice or instrument in a score.

PART SONG.—Any song for two or more voices in harmony [illegible] 'Sweet and low.'

PASSACAGLIA.—An early dance-form, like a *chaconne*.

PASSEPIED.—A brisk old dance, three-in-the-bar. Often a [illegible]

PASSION MUSIC.—An oratorio on the Story of our Lord's Passion. Bach's 'Passion, according to St. Matthew' is a very splendid and beautiful example.

PAUKE.—(Ger.) Kettle drum.

PAVAN.—An old dance of slow and stately character.



Fife

PEDAL.—(1) The organ has a *keyboard* operated by the player's feet, called Pedal Board.

(2) Levers, operated by the feet, in the organ or *pianoforte* [illegible] harp [illegible]

(3) Pedal point [illegible] harmonic [illegible]

PENTATONIC.—Music in which only the five notes sounded by the black *keys* on the *pianoforte*, are used. Folk tunes of many countries are pentatonic, *e.g.* 'Auld Lang Syne.'

PERCUSSION INSTRUMENTS.—See ORCHESTRA.

PERFECT.—See CADENCE, INTERVAL.

PESANTE.—(Ital.) Heavy, *i.e.*, to be played with firmness and weight.

PHANTASY.—Now used most for pieces of Chamber Music in one movement.

PHRASE.—Used in music much as in literature and with no [illegible] definite idea.

PHRASING.—The presenting of music so that its phrases, and therefrom the shape and meaning of the whole, are made clear to the listener.

PIACEVOLE.—(Ital.) Agreeable, pleasant, *i.e.*, graceful, without passion.

PIANO.—(Ital.) Soft, superlative pianissimo.

PIANOFORTE.—(Ital. [illegible] Soft-loud) so called [illegible] the sound-board, the strings of varying length, thickness, and tension for the different notes, the *hammers* which strike the strings, the dampers which stop the vibration of the strings, the *keys*, and the *pedals*.

PIBROCH.—A bagpipe piece consisting of an air [illegible] more elaborate than the last. May be either a lament or warlike.

PICCOLO.—(Ital.) Little, formerly used of the small forms of many instruments, now used almost solely as the name of the little *flute*.

PITCH.—Low notes and high notes are said to be of low and high pitch.



Valve Trumpet

P[illegible]—(Ital.) More, *e.g.*, più mosso.

PIZZICATO.—(Ital.) Pinched, plucked. The term used when the string instrument (violins, etc.) players pluck the strings with the right-hand fingers instead of making them sound with their bows.

POCO.—(Ital.) A little (also in its diminutive pochettino or the superlative pochissimo [illegible]).

POLACCA.—(Ital.) *Polonaise*.

POLKA.—A round-dance popular for many years, supposed to have originated in Bohemia. Introduced into concert music by [illegible] Bohemian composer [illegible].

POLONAISE.—A piece in the style of a favourite Polish dance, *e.g.*, Chopin's for the pianoforte.

POLYPHONY.—Two or more *melodies* so arranged as to sound harmoniously together in *counterpoint*. Much of the older church music (*e.g.*, of Palestrina), written in that style, rather than as one prominent *melody* with accompaniment, is called polyphonic.

POMPOSO (Ital.) Pompous. Used either seriously *e.g.*, by Handel, indicating how the first part of the *Overture* to Samson is to be played, or in jest.

POT-POURRI.—A piece in which well-known tunes are strung together.

PRELUDE.—Originally used in music as in ordinary speech, *i.e.*, of a piece intended to go before other music, *e.g.*, Bach's Preludes and *Fugues*, or the Prelude to an opera or play (usually simpler and less formal than *Overtures*). Then a short independent piece, *e.g.*, Chopin's for pianoforte or [illegible] 'Praeludium' for Orchestra.

PRESTO.—(Ital.) Quickly [illegible] superlative prestissimo), the indication for the fastest speed at which music is played.

PRIMO.—(Ital.) First. (1) The player of the first or principal part *e.g.* first violins; (2) as at first, *e.g.* tempo primo, at the original speed.

PROGRAMME MUSIC.—That which sets out to tell a definite story or bring a definite picture or image before the hearer's mind, *e.g.* Saint-Saëns' 'Le Chasseur Maudit,' which describes the story of the 'Accursed Huntsman.'

QUARTER-NOTE.—American, *crotchet*.

QUARTER-TONE.—Half a semitone, can be sung or played on a stringed instrument, but not on an instrument with *keys*. Some Eastern music uses quarter-tones and a few [illegible] composers [illegible] them, *e.g.*, Foulds, in his 'World Requiem.'

QUARTET.—(Fr. Quatuor.)—A piece for a team of four singers or players. A String Quartet is for two violins, a viola, and a 'cello. The normal quartet is in sonata form.

QUASI.—(Ital.) As if, hence almost, *e.g.*, *Andante* quasi *allegretto*.

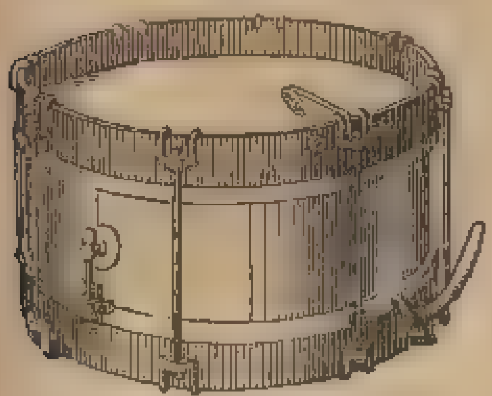
QUAVER.—Half a *crotchet* in length.

QUINTET.—A piece for a team of five players or singers.

[illegible] in [illegible]

RECITATIVE.—In opera or oratorio those parts of the text which are declamatory rather than lyrical, imitating the irregular rhythm and accent of prose speech rather than the musical form of song.

REED.—The speaking part of [illegible] voice, usually made of a reed [illegible] than blades with a slight opening [illegible] as in the oboe [illegible] or a single blade [illegible] against the bed of [illegible] made [illegible]



Side Drum

REPRISE.—Repetition, but especially the return of the first subject in *Sonata-Form* after the *development*.

REQUIEM.—A mass for the dead, from its first word—requiem aeternam—rest everlasting.

RESOLUTION.—Following a *dissonance* by a *consonance*.

REST.—A silent note.

RHAPSODY.—[illegible] of Homer's Poems [illegible] often means a string of [illegible] without interdependence [illegible] "rhapsodies" (speak [illegible]

RHYTHM.—Often used of music in the same sense as metre of poetry, though it properly has a wider significance, [illegible] speed and [illegible]

RIGADOON.—(Fr. Rigaudon.) A lively dance, two or four to [illegible] popular.

RIPIENO.—The instruments which form the *accompaniment*, as opposed to those which have solo parts.

RISOLUTO.—(Ital. Resolute, decided.) e.g., *allegro risoluto*.

RITARDANDO.—(Ital.) Retarding, growing slower.

RITENUTO.—(Ital. Held back, i.e., in speed, slowed-up.

ROMANCE.—(Ger. Romanze.) A song-like piece or a song, e.g. Tchaikovsky's Romance sans paroles (without words).

ROMANTIC.—A term borrowed from literature and applied to an age in music's development of which Weber, Berlioz, Schumann, Liszt and Wagner were the great figures.

RONDO.—(Ital. Round.) A piece or movement in which the chief tune keeps on coming round again after others have pushed it aside. Often the last movement of a [illegible]

RUBATO.—(Ital. lit. Robbed.) Tempo rubato means that the player robs some notes of a little of their length so that he may dwell on others when the effect he wishes to make calls for such a form of emphasis.

SALTARELLO.—[illegible] dance in a running [illegible] measure, e.g., the last part of Tchaikovsky's Italian Capriccio.

SARABANDE.—A stately, rather slow dance, three-in-the-bar. In suites such as Bach's it is usually the slow movement.

SATZ.—(Ger. [illegible])

SAXHORN.—A brass valve instrument invented by Sax. [illegible] seven sizes are in regular use, those with higher voices chiefly in military bands, the three deepest-toned often in orchestras—Euphonium and two different Tubas, of which the second has the lowest voice of all the orchestral brasses. Usually only one tuba is included in an orchestra—the upper of these two. Belonging to the bugle family, the instrument looks like a large cornet, played with the bell pointing upwards, and with the mouthpiece at the side.

SAXOPHONE.—Also invented by Sax, and largely used in Continental military bands; made in several sizes [illegible]

SCALE.—(Ital. Ladder.) The series of notes [illegible] set forth each a [illegible] minor.

SCHERZANDO (SCHERZOSO).—(Ital.) [illegible]

SCHERZO.—[illegible] nature, which took the place of the Minuet in Sonatas, Symphonies, etc. Hence the name is used for a movement in that form, (a, b, a) whether of a merry order or not.

SCORE.—The [illegible] one above another. A hymn tune as printed on two staves in hymn books is in short score or [illegible] that would be a small and simple example of a full score.

SECOND.—(1) The smallest interval. (2) A part or voice other than the principal, e.g., 2nd violin.

SEMIBREVE.—[illegible] Formerly [illegible] shortest [illegible] common [illegible] equal to two minims [illegible]

SEMITONE.—Half a tone. See INTERVAL.

SEMPLICE.—(Ital.) Simple.

SEMPRE.—(Ital.) Always, e.g., sempre piano softly throughout.

SEPTET.—(Fr. Septuor.) A piece for a team of seven [illegible] players, e.g. [illegible] viola, cello [illegible] bassoon and horn.

SERENADE.—(Fr. lit. An evening piece.) Generally a song or instrumental piece performed by a suitor beneath his lady's window. The Serenade sung by the Don in Mozart's opera *Don Giovanni* is regarded as the best in existence. May be in several movements, as many of Mozart's [illegible]

SERENATA.—Ought to mean the same as Serenade, but often used in the sense of *Cantata*.

SEVENTH.—See INTERVAL and DISCORD.

SEXTET.—(Sestet—Fr. Sextuor.) A piece for a team of six singers or players.

SFORZANDO, SFORZATO.—(Ital.) Forced. Strongly accented.

SHAKE (or TRILL).—The rapid alternation of a note and the one next above it.

SHARP.—The sign which means that the note to which it refers is to be raised a *semitone*. The note then has sharp added to its name, e.g. F sharp.

SICILIANO, SICILIANA, SICILIENNE.—A sprightly dance of pastoral character usually in six-beat or twelve-[illegible]

SIGNATURE.—(1) Key-s. The *sharps* or *flats* which are shown on the *stave* at the beginning of a piece, affecting all the notes they indicate, throughout the piece (until another signature appears) denoting the *key* of the piece. (2) Time-s. denoting the number of *beats* in the *bar*.

SINFONIA.—(Ital.) Symphony.

SINGSPIEL.—[illegible] Any entertainment [illegible] singing and [illegible] alternate. Distinguished from opera by this, that the music has no part in developing the plot.

SIXTH.—See INTERVAL.

SKETCH.—(1) As in painting, the setting down of an idea. (2) A slight piece or short movement, which may or may not have a pictorial idea as its origin.

SMORZANDO.—(Ital.) Fading away.

SOL-FA.—See TONIC SOL-FA.

SOLO.—(Ital. Alone.) Any piece or part of a piece, for one singer or player, whether with or without accompaniment.

SONATA.—(Ital. lit. Sounded.) First used, as music began to break away from the dominion of the church, to mean any instrumental piece, as opposed to [illegible] Developed gradually for over two centuries, by way of the *Suite* to reach [illegible] Haydn, Mozart, and Beethoven a definite form, in which all the great [illegible] their [illegible] for one instrument [illegible] much more often the pianoforte than any other), or (b) at most for two (of which one is nearly always the pianoforte) and usually in three or four movements. The first is normally made up of two [illegible]

Introduction (optional, often none)
A, first subject (or tune)
Connecting link or 'bridge' passage (occasionally none). } Exposition
B, second subject (or tune)
Short Coda (tail), optional.

[illegible] normally comes to an end on a *half-close*, and is then repeated.

A and B elaborated, varied, worked out, with changes of key [illegible] also of speed, etc.) and with snatches of Introduction, bridge and coda, mingled with them. } [illegible] or Working out or Free Fantasia

A
(bridge) } Recapitulation
B
[illegible]

[illegible]



Kettle Drum

SONATINA.—(Ital. Diminutive.) A little sonata.

SOPRANO.—The [illegible] voice. Mezzo-s. (Ital. half-), between soprano and *contralto*.

SOSTENUTO.—(Ital. [illegible] sustained [illegible] generally meaning 'broadly.'

SOTTO VOCE.—(Ital. 'Under the voice,') i.e., in a whisper.

SPINET.—An old instrument of the *harpsichord* type, usually smaller and with a still slighter tone.

SPIRITOSO, CON SPIRITO.—(Ital.) Spirited.

STACCATO.—[illegible] notes separated from one another, as opposed to *legato*.

STAVE.—[illegible] it, may also be known.

STOP.—See ORGAN.

STREPITOSO.—(Ital.) Noisily, boisterously.

STRETTO.—(Ital. lit. Close, near.) [illegible] part where the entrances of [illegible] one another at shorter time intervals than at first. (2) In any sense a quickening of the speed.

STRING.—Of gut [illegible] according to its length and [illegible] principles rest the making and playing of pianoforte, harp, violin, guitar, etc. Strings see ORCHESTRA.

STRINGENDO.—(Ital.) [illegible] pressing hence hastening the speed.

STUDY.—See ETUDE.

SUBDOMINANT.—The fourth note of the scale, next below the dominant.

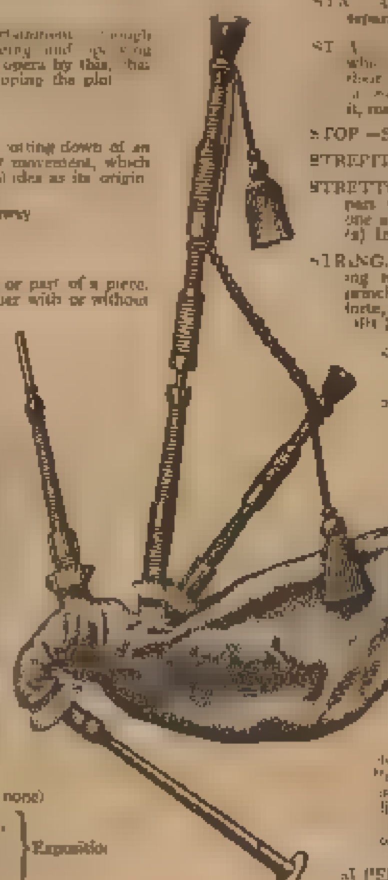
SUBJECT.—A piece of melody, [illegible] used as a block of material in the building of a piece of music. [illegible]

SUBMEDIANT.—The sixth note of the scale.

SUITE.—[illegible] pieces either of varied character or linked together as parts of one idea. At one time, in the days of Bach, [illegible] dances or pieces in dance style and measure, forerunner of *Sonata* and *Symphony* [illegible]

SUPERTONIC.—The second note of the scale.

SYMPHONIC.—(a) Dance, variations, etc., laid out [illegible] symphony orchestra, and of important size.



Irish War Pipes



Original Saxophone

(b) Poem, a name invented by Liszt for a big orchestral piece of no fixed and fast shape usually programme music.

SYMPHONY.—(1) (also SINFONIA) A piece for full orchestra as above as *prelude, overture* or *interlude* in an opera, cantata, etc. (2) In its more usual sense e.g. the Symphonies of Haydn, Mozart, Beethoven, Brahms, Elgar, etc. in all intents and purposes a *Sonata* for full orchestra.

SYNCOPATION.—Displacement of the normal accent or emphasis. Familiar in an extreme form in American 'ragtime' (i.e., with the time torn to shreds) or broken up Dance music.

TANTO.—(Ital.) Too much. so much, e.g., *Allegro ma non tanto*, bright but not too much so.

TARANTELLE (or-ELLA).—A dance of S. Italy, in a swinging six-*beat* measure.

TEMA.—(Ital.) 'Theme,' e.g., tema con variazioni, air with variations.

TEMPERAMENT.—Tuning. See EQUAL TEMPERAMENT, JUST.

TEMPO.—(Ital. Time.) *i.e.*, speed at which music is played or sung.

TENERAMENTE (CON TENEREZZA).—(Ital.) Tenderly, with tender feeling.

TENOR.—(1) The highest natural man's voice. (Alto when sung by a man is usually artificial a form of *falsetto*.) (2) As an adjective e.g. tenor drum. (3) Sometimes used for TRIO.

TENUTO.—(Ital. Held.) *i.e.*, notes held out for their full time value.

TERZETTO.—(Ital.). Usually a piece for a team of three voices, only occasionally used for three instruments. Now more usually called *Trio*.

THEME.—Practically same as SUBJECT.

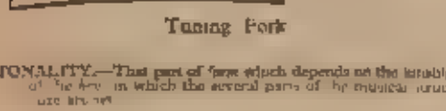
THIRD.—See INTERVAL.

THOROUGH-BASS.—See CONTINUO.

TIME.—The ordered arrangement of accents and beats (or pulses whose typical recurrence makes the metre of music as of poetry. The particular metric unit on which a piece is built is shown at the outset by the *time-signature*. Used colloquially in the sense of *tempo*, *e.g.* 'quick time.'

TIMPANI.—(Sometimes wrongly spelt tym-). (Ital.) Kettle-drums.

TOCCATA.—A brilliant piece (usually for *organ*, *pianoforte* or *harpsichord*) of no fixed shape, rather like an *improvisation* or *fantasia*.



Tuning Fork

TONALITY.—That part of *form* which depends on the relation of the *keys* in which the several parts of the musical structure are set.

TONE.—(1) See INTERVAL. (2) Quality or character of a sound. Also 'tone-colour.')

TONE POEM.—*Symphonic Poem.*

TONIC.—The *key* note.

TONIC SOL-FA.—A method of writing music by means of the syllables, doh, ray, me, fah, soh, lah, te (ti), for the eight notes of the octave.

TRANQUILLO.—(Ital.) Calm, quiet, e.g., *Andante* tranquillo.

TRANSCRIPTION.—See ARRANGEMENT.

TREMOLO.—(Ital. The quivering sound produced (a) on *string* instruments by the rapid playing with very quick short strokes of the bow, of one note (b) on *keyboard* instruments by a rapid *shake*. Often wrongly used for the wobble by which inefficient singers or players try to express emotion.

TRIAD.—A *chord* consisting of a note with the third and fifth above it. (See INTERVAL.) *Major* or *minor* if the third is major or minor and the fifth perfect. Major and minor triads are common chords.

TRILL.—See SHAKE.

TRIO.—(1) A piece for a team of three singers or players. If for three string instruments, a string trio, if for pianoforte, violin and cello, a pianoforte trio, and often usually in *sonata* form. (2) The middle section of a *Minuet* or *Scherzo* movement as still so called though the early contrast from which it took a name is having only three performers play it has long ago vanished. (3) or of a *march*.

TRIPLET.—A group of three notes played in the time that would normally be taken by two.

TROMBONE.—(Ital. lit. 'big trumpet.') A brass instrument played by means of a movable slide which lengthens or shortens the tube and thus lowers or raises the note. Made in different sizes, those commonly used in the *orchestra* are the tenor bass, and *double-bass* (or contrabass) trombones.

TROPPO.—(Ital.) Too much: generally with non (not). *e.g. Allegro* ma (but) non troppo.

TRUMPET.—A brass instrument with brilliant, piercing tone. Now usually has three valves by means of which the length of tube through which the breath passes is lengthened or shortened to lower or raise the note.

TUBA.—See SAXHORN.



Bugle

TUNING FORK.—A metal fork with two prongs, sounding a clear note when struck. Valuable for giving exact *pitch*, as it varies very little in different conditions.

TURN.—An ornament much used (with by old and modern composers. Consisting of a list of three or four notes. Taking as the principal note it would be C D C B C or C B C D C *e.g.* the beginning of the broad tune in Wagner's Rienzi's Prayer.

TUTTI.—(Ital. All.) Sections of a piece sung or played by the whole available force as opposed to those for one or several solo voices. The portions of a concerto played by the *orchestra* while the soloist is silent.

UILLEANN PIPES.—Irish, elbow-pipes. A bagpipe blown by a bellows worked by the player's arm.

UNISON.—Two or more notes of the same pitch sounded together.

VALSE.—(Fr.) Waltz.

VALVE.—A form of stop-cock used on brass instruments (also on organs, harmoniums, etc.) by means of which additional parts of the tubing can be either shut off or brought into use, producing the effect of lengthening or shortening the tube and so varying the notes as is done actually on the *trombone* by means of its slide.

VIBRATO.—(Ital.) The audible vibration or pulsation of a note when sung or played with intensity. Believed consciously in string instruments and the same thing in a less marked or wind instruments. It should be controlled regularity as a principle of good style, but exaggerated by singers or players and listened to by many as a fascinating effect of 'wobble.'



Mute

VIF.—(Fr.) Lively.

VIOL.—The immediate ancestor of the violin in use from the fifteenth to the eighteenth centuries, with sloping shoulders, six or more strings. Some had 'sympathetic' strings which were not played on but set in vibration and thus made to sound by the vibration, close to them, of the other played-on strings. There were several sizes, the most usual being the tenor viol, next in pitch to the modern 'cello, but held on a level with the knee and the double-bass viol, held between the knees (Ital. 'of the leg') or bass viol like the modern 'cello and the double-bass in general use during the modern *double bass* is only more nearly a viol than a member of the violin family.

VIOLA, VIOLIN, VIOLONCELLO.—Along with the double-bass are always form the modern stringed (or string) quartet or band. Were first made about the end of the 16th century and have been practically unchanged in design since. In many ways the most perfect of musical instruments, capable of great variety of tone and by rapid execution. Violoncello still means to the layman 'cello little, the suffix -cello being as good as -ette.

VIRGINAL.—A form of spinet. Very popular in England in Tudor times, now much used the name was revived for a fine oblong shape of this piano-forte at Colmar in the Exposition Universelle in the Champ de Mars, Paris.

VIRTUOSO.—(Ital.) A master of his art, a highly-skilled performer.

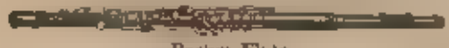
VIVACE.—(Superlative *vivacissimo*.) (Ital.) Lively.

VORSPIEL.—(Ger.) Prelude.

WALTZ.—Though one of the most popular dances for generations as of unknown origin. In a flowing three-time rhythm it has attracted composers from Chopin onwards, has run other dance forms. Most well-known examples especially for dancing in one of a high standard are the waltzes of the two Johann Strauss (father and son) 'The Blue Danube,' etc.

WHOLE TONE SCALE.—As its name implies a scale in which all steps are a whole note. Has the effect of an incomplete octave as a color use to the usual major and minor.

WIND INSTRUMENTS.—See ORCHESTRA. Wind band one in which no *strings* are included.



Boehm Flute

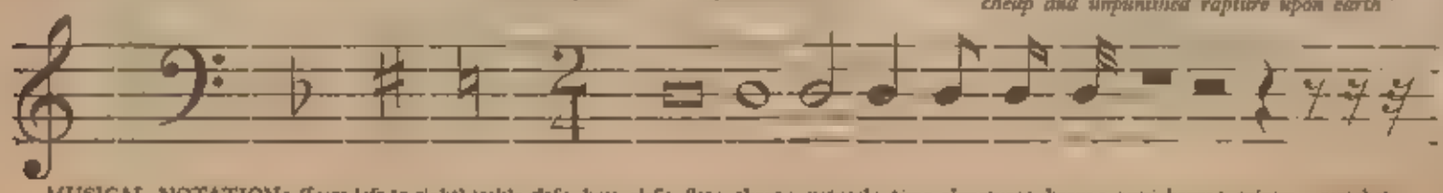
XYLOPHONE.—Consists of pieces of wood, in such sizes as give different notes when struck by the player with hammers, one in each hand.

ENVOI

'IT is always safe to learn, . . . seldom safe to venture to instruct even our friends'

The compiler of these pages knows very well what risks he takes, and foresees many of the criticisms which will be hurled at him. 'You have not made it simple enough,' some will say; 'you have brought the sacred mysteries down to a commonplace level,' others are sure to tell him. But being himself an enthusiastic lover of music—of its noble exaltation, its soothing power in pain and grief, its happiness, its fun and laughter—he thinks any risk worth taking if he can help others, even a little, to share his own delight.

As Sydney Smith said, 'Music is the only cheap and unpunished rapture upon earth'



MUSICAL NOTATION: (from left to right) treble clef; bass clef; flat; sharp; natural; time signature; breve; semi-breve; minim, crotchet quaver, semi-quaver, demi-semi-quaver; rest-signs for semi-breve, minim, crotchet; quaver, semi-quaver and demi-semi-quaver.



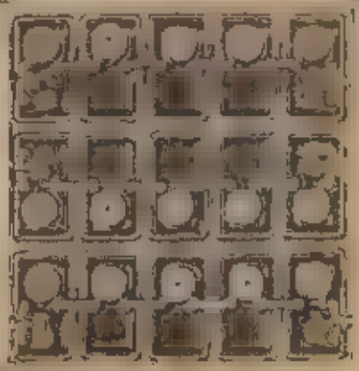
1. Air gaps between each cell

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2. Air gaps between each unit

Not only between each cell but as well between an Air-gap and an Oldham H.T. Accumulators—see for yourself



3. Air gaps throughout

You can assemble Oldham H.T. Accumulator Units to any voltage but always every cell and every unit will be air-spaced from its neighbour.

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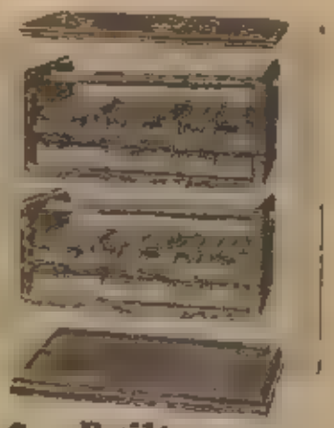
This is the New Oldham Connector. Much better than the old wander plug—it gives a clean electrical connection—can be detached in a moment.





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7.45
THE
HALLÉ
CONCERT

THURSDAY, NOVEMBER 28

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

10.20
DANCE MUSIC
AND
NEGRO SPIRITUALS



MUSSORGSKY,
the Russian composer whose songs are being sung by Tatiana Makushina in the Foundations of Music tonight.

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH. WEATHER FORECAST

10.45 'Parents and Children'—XIII. The Hon. Mrs. St. Aubyn 'Keeping up with your children'

11.0 (*Daventry only*) Gramophone Records

11.0-11.30 (*London only*)
Experimental Television Transmission by the Baird Process

12.0 A CONCERT
FELIX LEDRUM (*Soprano*)
MARGOT McGIBBON (*Violin*)
[illegible]

1.15-2.0 A LUNCH HOUR CONCERT
THE CITY OF BIRMINGHAM ORCHESTRA
Conducted by ADRIAN BOULT
Relayed from the Town Hall, Birmingham
Overture, 'Euryanthe' ..... *Weber*
[illegible]
Adagietto, Symphony No. 2 in D ..... *Brahms*
Tone Poem, 'Finlandia' ..... *Sibelius*

2.25 (*Daventry only*) Fishing Bulletin

2.30 FOR THE SCHOOLS
Mr. A. LLOYD JAMES Speech and Language

2.50 Interlude

3.0 EVENSONG
From Westminster Abbey

3.45 Mr. J. W. ROBERTSON SCOTT 'Our Great Commercial Competitor: How the Farmer Lives'

4.0 Shoreditch Schools Musical Association
Annual Festival Concert
Relayed from Shoreditch Town Hall
In Derry Vale With Descant [illegible] *Londonderry Air*
The Ride of the Witch (Two Part) ..... *C. Wood*
Greeting (Two Part) ..... *Mendelssohn*
The Boy's Song (Two Part) ..... *A. J. Silver*
The Call of the Morning (Three Part) *A. J. Silver*
The Invitation (Unison) ..... *Stanford*
[illegible] *Folk Song*

4.30 A Concert
[illegible]
JACQUES SERRES (*Violoncello*)
ELSIE WOOD, VERA TOWERY
(*Two Pianofortes*)

5.15 THE CHILDREN'S HOUR
MY PROGRAMME
BY
LADY [illegible]

6.0 Musical Interlude

6.15 'The First News'
TIME SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Market Prices for Farmers

6.35 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
Russian Songs
Sung by
TATIANA MAKUSHINA
Parassia's Song ('The Fair of Sorochinsk') } *Mussorgsky*
Ballade (Gathering Mushrooms) } *Mussorgsky*
Trepak } *Mussorgsky*

Parassia's Song. Parassia sings sadly about her lover and her misfortunes, but gradually she grows happier and her feet can not refrain from dancing.

Ballade. Boris, saying dead and forgotten on the battlefield, [illegible] his blood, far away his wife is awaiting him. She rocks her child and sings to it: 'Soon thy father will be back, and we will all rejoice.' But he is lying dead and forgotten.

Mushrooms. I am going a-mushrooming, a full basket I shall bring to my parents-in-law. But to my old man I will bring a toadstool, and when he is poisoned, I shall find a magic herb which will induce my fair love to come to me.

Trepak. On a dark night a snowstorm falls upon a poor, lonely drunkard and dances around him a wild trepak, until he is covered with snow for ever.

Field-marshal Death. The battle raves all day fiercely and when it closes at night Field-marshal Death appears and proudly surveys his victims.

7.0 Miss V. SACKVILLE WEST: 'New Novels'

7.15 Musical Interlude

7.30 Mr. A. V. JUDGES 'Life and Labour in England from Elizabeth to Anne—IV. Trade with Europe and Beyond'

7.45 Hallé Concert

S.B. from Manchester
Relayed from the Free Trade Hall
THE HALLÉ ORCHESTRA
[illegible]
SIR HAMILTON HARTY
(*Pianoforte*)
[illegible] ORCHESTRA
Serenade, 'Eine Kleine Nacht-Musik' .. *Mozart*
8.0 Concerto in A (K 488) for Pianoforte .. *Mozart*
(Solo Pianoforte: Orchestra)
8.35 Symphony No. 4 in D ..... *Schumann*
9.5 Interval
Lines from 'The Faerie Queene' by Charles Lamb, read by [illegible]

9.5 Hallé Concert (continued)

The Garden of Fand ..... *Bax*

In the old Irish myth Fand was the daughter of Manannan, the Keltic Neptune. Cuchulain, mightiest of legendary heroes, was wooed by her away from his country and from Emer his wife till she made her way to Fand's enchanted island in the sea, and prevailed on the goddess to give her back her hero.

Bax' music, though inspired by that picturesque story, does not follow it closely. His Tone Poem falls into three closely-connected sections. In the first we are to imagine the wide, untroubled sweep of the Atlantic, with the sunset lighting its waste of waters. Cuchulain's little ship is faring westwards, and the lapping water round it, and the long surging swell, are vividly presented. At the end of this section the ship grounds on the sand of the island.

The second scene shows us the unearthly and never-ending revelry, the dancing and feasting into which the hero and his men are caught up. Through it there breaks the song of Fand herself—a song of immortal love that enchains for ever the hearts of all who hear it. The dance begins again, but from the beginning of the third section, the sea gradually rises in might and at last overwhelms the island, to leave the faery people riding joyously upon the waves. Evening falls, the sea grows calm once more, and the music garden has vanished from sight.

9.30 ORLOFF
Pianoforte Solos
Nocturne ..... } *Chopin*
Study ..... }
Prelude in G Minor ..... *Rachmaninoff*

9.30 ORCHESTRA
[illegible] *Bax*

MAKING its first appearance at the Festival at Hereford in 1900, this Dance Rhapsody has always been among the most popular of his purely orchestral works. There is a short introduction, in which the oboe, the flute, and the horns have relatively. There follows a [illegible] quicker tempo, where a new tune is heard, which soon afterwards the violins give out in another new theme. These are all worked out at some length; the music rises to a climax and then makes way for a slow section. But the bustling mood of the first part returns and the Rhapsody comes to an end with great strength and vigour.

9.45 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN; Local News (*Daventry only*) Shipping Forecast

10.5 Mr. VERNON BARTLETT: 'The Way of the World'

10.20-12.0 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
MARIA SANDRA (*Negro Spirituals*)

(*Thursday's Programmes continued on page 570.*)



MARIA SANDRA
will sing Negro Spirituals during the intervals of the dance music between 10.20 and 12.0 tonight.



The beard normally grows downwards on the cheek and the chin, and under the chin, and upwards on the neck. Stroke with the growth, the first time over; against, the second.

Do you know how to shave?

These five simple rules mean a smooth shave every time:

1 Lather well, using hot water, for at least two minutes—the longer the better.

2 Hold the razor still against the temple, and draw the skin, with your other hand, upwards and away from the razor.

3 In shaving the rest of the face, let the razor edge meet the beard diagonally.

4 The first time you go over the face, stroke *with* the growth of the beard, the second time *against* it.

5 Always remove the blade from the razor to clean it. Run hot water over it, and dry it without going against the edge

Follow these rules, and *nothing* can go wrong with your shave. That is, if you trust your beard only to a Gillette blade.

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GEMS FROM THIS WEEK'S PROGRAMME ON "HIS MASTER'S VOICE" RECORDS

SYMPHONY No. 8 in B MINOR "Unfinished" (Schubert) ... Royal Albert Hall Symphony Orchestra ... Recorded in the Hall ... Duration ... Tuesday, 3.30

LILAC TIME Selection ... New Mayfair Orchestra ... C1581 (4) ... Duration ... Recorded in the Studio ... Monday, 8.30

FLIGHT OF THE BUMBLE BEE ... Queen's Hall Symphony Orchestra ... conducted by ... Recorded in the Queen's Hall, London ... Duration ... Monday, 8.15

SERENADE (Schubert) ... Elsie Suddaby ... B2304 ... Duration ... Recorded in the Studio ... Monday, 8.30

VIRGILIA Selection ... New Mayfair Orchestra ... C1581 (3) ... Duration ... Recorded in the Studio ... Monday, 8.30

DONNA MOBILE ... "Rigoletto" ... Martinelli ... D1481 ... Duration ... Recorded in the Studio ... Monday, 8.30

POMP AND CIRCUMSTANCE MARCHES Nos. 1 and 2 ... Royal Albert Hall Symphony Orchestra ... Recorded in the Hall ... Duration ... Tuesday, 3.30

BARBER OF SEVILLE Overture ... Queen's Hall Symphony Orchestra ... Recorded in the Queen's Hall ... Duration ... Monday, 8.15

DANNY BOY ... Margaret Sheridan ... B4115 ... Duration ... Recorded in the Studio ... Monday, 8.30

DOWN HERE ... Paula Ashland ... B2304, 3 ... Duration ... Recorded in the Studio ... Monday, 8.30

FRONT ... Ballet Music ... Royal Opera House Orchestra, Covent Garden ... C1581 (2) ... Duration ... Recorded in the Studio ... Monday, 8.30

WIEGENLIED ... Elisabeth Schumann ... D1086 (2) ... Duration ... Recorded in the Studio ... Monday, 8.30

BARCAROLLE ... Tales of Hoffmann ... Royal Opera House Orchestra, Covent Garden ... Recorded in the Studio ... Duration ... Monday, 8.30

TURKISH MARCH (Ruins of Athens) ... Sergei Lemeshev ... D1086 (2) ... Duration ... Recorded in the Studio ... Monday, 8.30

EGYPTIAN BALLET MUSIC ... Royal Albert Hall Symphony Orchestra ... C1582 (2) ... Duration ... Recorded in the Hall ... Tuesday, 3.30

CARZONA Cultivant ... W. G. Alcock ... B2304, 3 ... Duration ... Recorded in the Studio ... Monday, 8.30

STANDCHEN ... Richard Tauber ... D1086 (2) ... Duration ... Recorded in the Studio ... Thursday, 10.35

ST. MARTIN RHAPSODY No. 2 ... Alfred Cortot ... D1081, 2 ... Duration ... Recorded in the Studio ... Thursday, 10.35

LULLABY (Brahms) ... Elisabeth Schumann ... D1086 (2) ... Duration ... Recorded in the Studio ... Monday, 8.30

SCHERZO (Chopin) ... Marcel Dupré ... C1581 (3) ... Duration ... Recorded in the Studio ... Monday, 8.30

BARCAROLLE (Rubinstein) ... Ignaz Friedman ... D1081, 2 ... Duration ... Recorded in the Studio ... Monday, 8.30

MANDOLINE Debussy ... Anne Thursfield ... B4115 (2) ... Duration ... Recorded in the Studio ... Monday, 8.30

SONGS WITHOUT WORDS (Mendelssohn) ... Marie ... Duration ... Recorded in the Studio ... Monday, 8.30

LIEB STRAUME No. 2 (Liszt) ... Duration ... Recorded in the Studio ... Monday, 8.30

SCHERZO from 4th SYMPHONY in E MINOR (Tchaikovsky) ... Royal Albert Hall Symphony Orchestra ... Recorded in the Hall ... Duration ... Tuesday, 3.30

SCHERZO — A Midsummer Night's Dream (Mendelssohn) ... Queen's Hall Symphony Orchestra ... Recorded in the Queen's Hall ... Duration ... Monday, 8.15

ALBUMBLATT (Wagner) ... Duration ... Recorded in the Studio ... Monday, 8.30

HEBREW MELODY (Heifetz) ... C1581 (2) ... Duration ... Recorded in the Studio ... Monday, 8.30

DRINK TO ME ONLY ... Lawrence Tibbett ... D1086 (2) ... Duration ... Recorded in the Studio ... Monday, 8.30

WHERE THE BEE SUCKS ... Evelyn Scotney ... B4115 (2) ... Duration ... Recorded in the Studio ... Monday, 8.30

THE NUTCRACKER SUITE ... Royal Albert Hall Symphony Orchestra ... Recorded in the Hall ... Duration ... Tuesday, 3.30

THE APPRENTICE MAGICIAN ... Duration ... Recorded in the Studio ... Monday, 8.30

FRIEND O' MINE (Armstrong) ... B2304 ... Duration ... Recorded in the Studio ... Monday, 8.30

ITALIAN CAPRICE ... Berlin State Opera Orchestra ... C1581 (3) ... Duration ... Recorded in the Studio ... Monday, 8.30

EINE KLEINE NACHTMUSIK ... Barrère Chamber Orchestra ... C1581 (3) ... Duration ... Recorded in the Studio ... Monday, 8.30

I'LL BE NO THEE LONDS OF ARABY ... Duration ... Recorded in the Studio ... Monday, 8.30

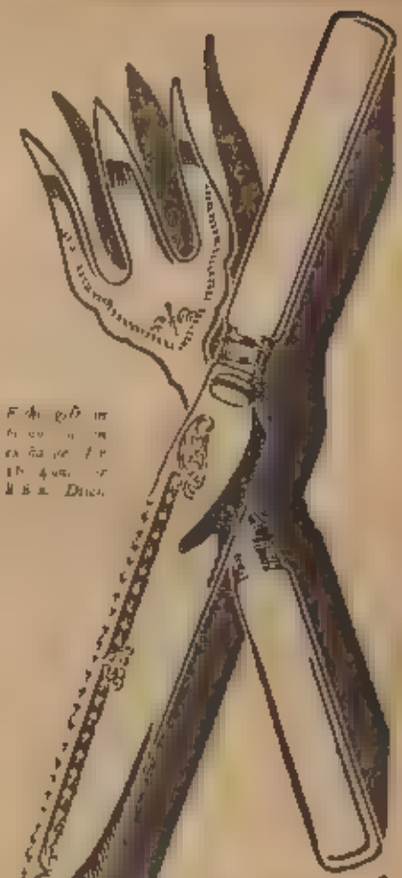
SOLITUDE MELODY ... Duration ... Recorded in the Studio ... Monday, 8.30

TOCCATA (Symphony No. 5) ... Widor ... Duration ... Recorded in the Studio ... Monday, 8.30

DEDICATION ... Bachaus ... Duration ... Recorded in the Studio ... Monday, 8.30

"His Master's Voice"

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Use "Swan" Ink For "Swan" Pens And All Pens

"SWAN" PEN



"you little spendthrift!"

Listen! Jim! These £3 worth of woollies cost me 1/-

What? That lot the teen bob?

You [illegible] got very fussy, haven't you? [illegible] money [illegible] A [illegible] I [illegible] for [illegible]

Yes Mrs [illegible] my [illegible] but [illegible] Here is [illegible] all I care to [illegible] for [illegible]

What about you dear [illegible] There's no room [illegible] here how you [illegible] to [illegible] we [illegible] us [illegible] Why [illegible] got [illegible] it.

Things *you* can make:



JUMPERS — [illegible] made for 4/6 in 2 hours!

BABY'S WOOLLIES — made for 3/6 in 1½ hours!

GOLF HOSE — made for 2/6 in 30 to 60 minutes

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MOTHER, don't listen to her cough again to-night. Buy a bottle of the lightning cure to-day. For twenty-five years Veno's has been the most popular remedy for Coughs, Colds, Whooping Cough, Bronchitis, Asthma, and all chest and lung complaints—

1/3 & 3/- a bottle from any chemist.

VENO'S *Lightning Cough Cure*

THURSDAY, NOVEMBER 28

5GB DAVENTRY EXPERIMENTAL

626 kc/s. (479.2 m.)

[illegible]

7.45 VAUDEVILLE FROM BIRMINGHAM

3.0 Symphony Concert

No. VIII of the 35th Winter Series

Relayed from The Dome, Brighton

The Royal Philharmonic Orchestra

Conductor: Sir DAN GODFREY

Overture, 'The Uninhabited Island' ..... *Haydn*

Scherzo, 'A Night by Dove Cart' Bridge

[illegible] *Ireland*

Pianoforte Concerto in E Minor ..... [illegible]

[illegible] Rondo (Vivace) (Larghetto)

Symphony (No. 3) in F ..... [illegible]

Allegro ma non troppo [illegible]

Allegro Scherzando [illegible]

The Uninhabited Island is the Overture to a little Opera written by Haydn in honour of the name day of his patron, Prince Esterhazy. It begins with the traditional slow introduction, and the main section is in a lively measure. It is interrupted by a quieter movement, which represents the scenes in the opera which represent the Desert Island of the title.

4.30 ORGAN MUSIC

[illegible] EVELYN

ALEC NEW

Relayed from The Tivoli Cinema, Wardour Street

[illegible]

[illegible]

[illegible]

[illegible]

'The Grasshopper's Dance' ..... *Burstow*

ALLAN JOHN HILL

[illegible] whose soft [illegible] die ..... *H. Lawson*

Love's Old Sweet Song ..... *Stephenson*

REGINALD NEW

Selection, 'Maritana' ..... *Wallace*

Lovland' ..... [illegible]

Florette, I shall never forget ..... *Haydn Wood*

ALLAN JOHN HILL

I [illegible] ..... *Fox Carter*

I sing the songs of Araby ..... *Clay*

REGINALD NEW

Classics (a Pot-Pourri of Classical Items) *arr. Ewing*

5.30 The Children's Hour

(From Birmingham)

'The Merry-go-Round'—a Play by Gaydon Oliver

FREDERICK CHESTER in West Country Songs and Stories

HARLEY and BARKER will Entertain

6.15 'The First News'

THE STAFF [illegible] WEATHER FORECAST FOR FARMERS GENERAL NEWS BULLETIN

6.30 ORGAN RECITAL

by Dr. HAROLD RHODES

Relayed from COVENTRY CATHEDRAL

Overture, Samson ..... *Handel*

Scherzo Nocturne ..... *Gordon Dawes*

Toccata and Fugue ..... *Bach*

Canzona in A Major ..... *Guilmant*

Toccata (Symphony No. 5) ..... *Widor*

7.0 JACK PAYNE

and THE B.B.C. DANCE ORCHESTRA

7.45 Vaudeville

(From Birmingham)

HARLEY and BARKER in Light Songs and Harmony

OLIVE HARPER (Pianiste)

BILLY THORNERS (Syncopated Pianiste)

TOMMY HANDLEY (The Wireless Comedian)

ARTHUR ACKERMAN and JENNY WYNNE in Old Time Songs

FREDERICK CHESTER in West Country Songs and Stories

PHILIP BROWN'S DOMINIONS BAND

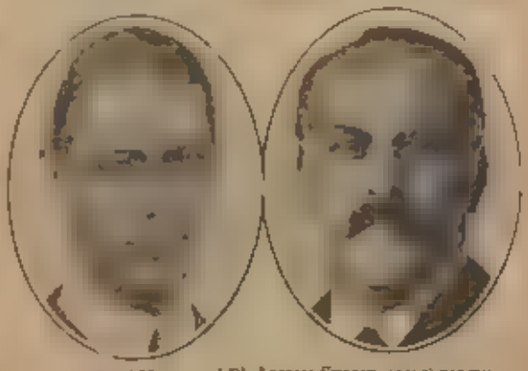
9.0 Speeches following The Annual Dinner of The National Institute of Industrial Psychology

Relayed from The Hotel Victoria

H.R.H. THE DUKE OF YORK and the Prime Minister, The Right Hon. J. RAMSAY MACDONALD, will propose the Health of the Institute

The Rt. Hon. Viscount D'ABERNON [illegible] and Mr. H. J. WILLIAMS will respond

Sir JOSIAH STAMP, G.B.E., will propose the Health of the Guests



The DUKE of YORK and Sir JOSIAH STAMP (*right*) are two of the speakers at the dinner of the National Institute of Industrial Psychology which will be relayed from 5GB tonight at 9.0.

10.0 'The Second News'

WEATHER FORECAST [illegible]

GENERAL NEWS BULLETIN

10.15 A CONCERT

NORAH DAHL (*Soprano*)

THE GERSHOM PARKINGTON QUARTET

Selections

The Bohemian Girl' ..... *Balfe*

Maritana ..... *Wallace*

Warum? Why? ..... *Schumann*

10.30 NORAH DAHL

Allerseelen (All Souls' Day) } *Strauss*

[illegible] Serenade }

10.38 QUINTET

Hungarian Rhapsody, No. 2 ..... *Liszt*

Lullaby ..... *E. Scott*

10.52 NORAH DAHL

Nightingales ..... *Bryson*

The Tryst ..... *Sibelius*

ROBERT ERNEST BAWSON, although actively engaged in another career, has yet found time to win for himself a distinguished place among present-day composers, and there is nothing in his music to suggest the amateur. The fact, however, that he is not dependent on it for a livelihood may account for the comparative neglect with which a good deal of it has been treated. Modern in outlook and tendencies, his music is for the most part deeply earnest, and shows fine workmanship and finish. He inclines to the classical forms, though he uses them with a distinct personal freedom.

The best-known of his bigger works is as yet the opera *The Leper's Flute*, which the B.N.O.C. included in their repertoire; but at least two of his symphonies, as well as a good many other [illegible] works. [illegible] and one symphony gained a Carnegie award.

11.0-11.15 QUINTET

Bourrée and Gigue ..... *German*

Londonderry Air. ..... *arr. O'Connor Morris*

(*Thursday's Programmes continued on page 580.*)

NEW ZEALAND 'Imperial Bee' HONEY

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Increase his store of energy with this golden creamy, New Zealand 'Imperial Bee' Honey.

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Thursday's Programmes continued (November 28)

5WA CARDIFF. 968 kc/s. (309.9 m.)

2.30 London Programme relayed from Daventry
3.45 Mr. Richard Barron: A Reading of English Translations from Welsh Poems
4.0 London Programme relayed from Daventry
4.45 Light Music
Lewis's Studio Orchestra
Relayed from Henry's Café, Clifton, Bristol
5.15 The Children's Hour
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.30 Market Prices for Farmers
6.35 *S.B. from London*
7.45 *S.B. from Manchester*
8.55 *S.B. from London*
9.0 *S.B. from Manchester*
9.45 *S.B. from London*
10.0 West Regional News
10.5–12.0 *S.B. from London*

5SX SWANSEA. 1,050 kc.s. (285.5 m.)

2.30 London Programme relayed from Daventry
3.45 *S.B. from Cardiff*
4.0 London Programme relayed from Daventry
5.15 *S.B. from Cardiff*
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.30 *S.B. from Cardiff*
6.35 *S.B. from London*
7.45 *S.B. from Manchester*
8.55 *S.B. from London*
9.0 *S.B. from Manchester*
9.45 *S.B. from London*
10.0 *S.B. from Cardiff*
10.5–12.0 *S.B. from London*



IN THE DOLOMITES

A view of the Sella group from the road leading up to the Pordoi Pass. The Rev. Eric Southam talks on 'Motoring on the Roof of Europe' from Bournemouth this afternoon.

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

1.15–2.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry
3.45 The Rev. Eric Southam: Motoring on the Roof of Europe'
4.0 London Programme relayed from Daventry
6.15 *S.B. from London*
6.30 Market Prices for South of England Farmers
6.35 *S.B. from London*
7.45 *S.B. from Manchester*
8.55 *S.B. from London*
9.0 *S.B. from Manchester*
9.45–12.0 *S.B. from London* (10.0 Local News)

5PY PLYMOUTH. 1,010 kc.s. (288.5 m.)

2.0 London Programme relayed from Daventry
2.30 London Programme relayed from Daventry

3.15 The Children's Hour
Have you ever played 'Hunting the Goblin'? If not, come with us in 'The Fairy Motor Car' (*H. A. Kyngh*), and see if we can catch him
6.0 London Programme relayed from Daventry
6.15 *S.B. from London*
7.45 *S.B. from Manchester*
8.55 *S.B. from London*
9.0 *S.B. from Manchester*
9.45–12.0 *S.B. from London* (10.0 Local News)

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

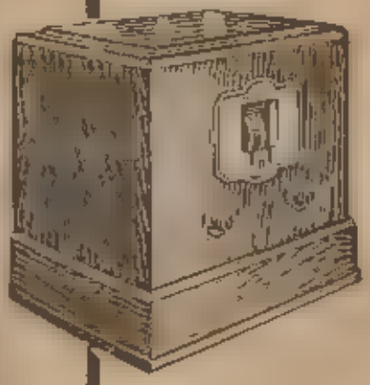
12.0–1.0 A Ballad Concert
The Silverdale Apollo Male Voice Quartet
Comrades Song of Hope ..... *Adam*
Alexander *Brewer*
Gladys Billington (*Piano*)
Humoresque *York Bowen*
Scherzo in B Flat Minor *Sydney Rosenbloom*
Noran Winstanley (*Violin*)
Melodie, Scherzo } *Tchaikovsky*
The Silverdale Apollo Male Voice Quartet
On the Sea ..... *Buck*
Gladys Billington
Waltz in E Minor, No. 14 ..... *Chopin*
Prelude No. 1 ... *Healy*
Sonata in E Minor (First Movement) *Grieg*
Noran Winstanley
Rondino *Beethoven, arr. Kreisler*
Liebesleid (Love's Grief) *Lieblesfreud (Love's Joy), Kreisler*
The Silverdale Apollo Male Voice Quartet
A Stream of Sweet Moonshine ..... *A. J. Foster*
They kissed—I saw them do it ..... *S. B. Hawley*
Sweet and Low ..... *Barnby*

4.30 An Orchestral Concert
Relayed from Parker's Restaurant
Parker's Restaurant Orchestra
(Musical Director, Ladbir Clarke)
Fantasy, 'Coppelia' ..... *Delibes, arr. Taran*
Intermezzo "Love's Dance" (Madame Sherry') *Hoschna*
L. Heywood Collier (*Contralto*)
Moonlight in the Wood ... *Alma Goetz*
Beloved ... *Michael Wood*
Orchestra
Waltz, "Chimères" ..... *Popy*
Czardas (Hungarian Dance) ..... *Michaelis*
Selection, 'The Happy Day' *Jones and Rubens*

5.15 The Children's Hour
The Persian Carpet Spears
The Poor Scholar of Bagdad
Adapted from 'The Arabian Nights' by Muriel Levy
Eastern Songs by Doris Gambell and Harry Lowerison

(*Manchester Programme continued on page 555*)

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compasses all Europe at a twist of the dial, marked in the wave-lengths of the stations for your convenience.

and the tone is essentially Columbia. Murmur of the strings or clamour of the brass—correctly pitched, bringing to you the studio performance in all its reality.

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Columbia RADIO

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Gets you out of a Scrape

In the Blue Tin, 1... Nickel Container, 1/3.
Refills 6d.



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and wider range from your Set!

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Your Set may include the finest components, valves and Loud Speaker in the world, but the results absolutely depend upon consistently powerful and smooth H T Current. Dry Batteries cannot possibly be efficient. They deteriorate rapidly from the moment you connect them to the Set and their actual state is always an unknown quantity. The expense may be anything from 50 - to 5£ per annum, according to the size of your Set. Surely here is a matter for serious consideration and an alternative method, cheaper and absolutely efficient, is now within the reach of every Radio Listener having Electric Light in the home.

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An "ATLAS" Battery Eliminator is practically an everlasting dry Battery which never runs down and never needs renewing. It takes its supply from the mains, converts it into a suitable, continuous current that provides every need to enable your set to give of its best. All you have to do is to connect it to a lamp socket or wall plug, attach the terminals to the Set in the same way as the battery and switch on. The tappings enable you to get the correct voltage for your valves and that voltage is constant. It never runs down. The cost of the Atlas is the only cost - the current you use is negligible.

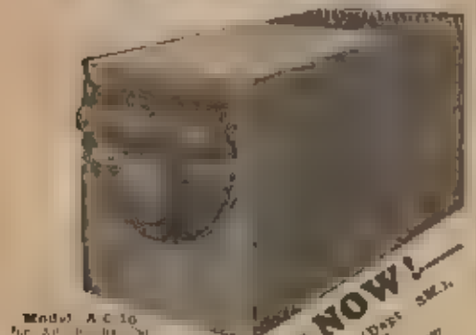
The "ATLAS" Battery Eliminator A.C.16 illustrated provides more facilities and power than any other Eliminator at anywhere near the price. It is suitable for any Set from one to five valves and specially caters for Sets using Screen-Grid, Detector and Pentode Valves. Price 10.- down and nine monthly payments of 10.- each, or

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Cabinet Models from £3 19 6.
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ULTRA AIR-CHROME SPEAKER

British Patent No. 295,625

MIGHTY VOLUME MELLOW TONE!



Price:
£6 6s.

Hear the *whole* orchestra with a Mullard 'H' Type Speaker. Thrill to that fuller enjoyment that only perfect recreation can give. A Mullard 'H' Speaker makes your radio ring true.

Mullard
MASTER·RADIO

VOX

The Radio Critic and Broadcast Review

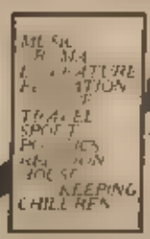
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Owing to the huge demand for "VOX," it is essential that listeners should place their order IN ADVANCE with their newsagents so as to avoid disappointment.

Edited by Compton Mackenzie

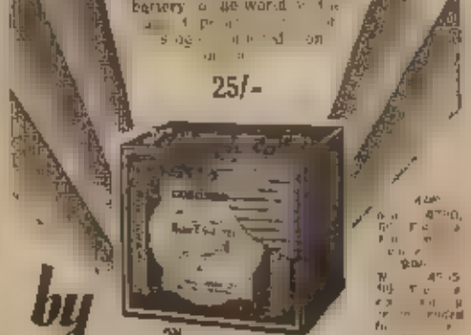
Regular features include Programme Criticism (by W R. Anderson, Herman Klein, Harvey Grace, etc.), Vox Humana (by Dougloss), Air Pockets, Women's Page, Children's Hour

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"Layerbill"



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RADIO BATTERIES

J. R. MORRIS, Imperial House, 15, Kingsway, London W.C.

Scotland J. F. Cartwright [illegible]

Programmes for Thursday.

[illegible] Programmes not controlled from pages 580

[illegible] relayed from Daventry

[illegible]

[illegible] London

7.45 Hallé Concert

[illegible]

Sir HAMILTON HARTY

[illegible]

9.5 Hallé Concert

Continued

[illegible] from London

[illegible] North Regional

[illegible]

Other Stations.

5SC GLASGOW

[illegible]

2BD ABERDEEN

[illegible]

2BE BELFAST.

[illegible]

The Listener

The B.B.C. Illustrated Weekly containing Articles by well-known people on a wide range of interesting subjects

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by
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DOROTHY WORDSWORTH
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Just read this List

It represents only a fourth of the contents of the "Best Shillingsworth in Radio," the WIRELESS MAGAZINE for December, on sale to-day, 1/-.

Inside Your Loud-speaker, by W. JAMES
How various types of instruments actually work.

Tests of the New Season's Best Sets, complete sets, kits and chassis, as well as mains units, reviewed after test in the new "W.M." Laboratory

Why Signals Fade, by J. H. REYNER, B.Sc., [illegible] M.I.E.E.

"W.M." Set Buyer's Guide—more than 170 sets listed in convenient price groups for easy reference. Free help on final choice available for all readers.

Everybody's Guide to Loud-speakers for 1930 Moving-coil loud-speakers, cone loud-speakers, chassis and units listed for quick reference. Over 70 illustrated and many actually tested by the "W.M." Technical Staff

Are Radio Critics Justified? by ANDREW SOUTAR, the eminent novelist.

Use a Mains Operated Set—If you have electric light in the house

Gramo-Radio Supplement including:—Notable Dance Records for Christmas—Realism from Your Records, by N. W. McLachlan, D.Sc., M.I.E.E., F.Inst.P.—New Records Listed and Reviewed for Your Choice—both sides of more than 120 records dealt with.

Sets, etc., which, from the full instructions given, you can build at home.

THE 1930 FIVE A worthy successor to the "1927 Five," "1928 Five," "Exhibition Five," etc.

THE NEW "Q" THREE
By J. H. Reyner. Revolutionary use of pentode as detector without increase in current consumption.

AN IMPROVED LINEN [illegible]
Simple to construct: gives superb results.

THE BROOKMAN'S PUSH-PULL THREE
Based on the successful "Brookman's Three," designed by W. James, now adapted for gramophone-record reproduction.

THE CONCENTRATOR—
Simple H.F. Unit with ordinary three-electrode valve for adding range and volume, and increasing selectivity.

Full-size Blueprints of the above are offered to readers of this number, at half-price, until December 31st.

Don't miss this issue of the

WIRELESS MAGAZINE

It's on sale TO-DAY, 1/-

7.45
A SPECIAL
VAUDEVILLE
PROGRAMME

FRIDAY, NOVEMBER 29

2LO LONDON & 5XX DAVENTRY

842 kc/s. (356.3 m.) 193 kc/s (1,554.4 m.)

9.35
THE DRAMA
OF
'ROLAND'



7.45 VAUDEVILLE

with

LESLIE WESTON
(Comedian)

BETTY WARREN
(In Impersonations)

TOMMY HANDLEY
(Comedian)

The HUNGARIAN GIPSY BAND

THE BAYAN VOCAL SEXTET *(in Russian Songs)*

JACK PAYNE *and the* B.B.C. DANCE ORCHESTRA

and

ANGELA BADDELEY *in a Sketch,* 'SHADOWS'

10.15 a.m. THE DAILY SERVICE

10.30 Time Signal, [illegible] Weather Forecast

10.45 Mrs. Williams: Keeping Back the Years

This morning's talk will consist of some useful advice on diet and methods of life for those of [illegible]. Mrs. Williams has been for many years connected with the Lone on Press as Editor of the Women's Page for several newspapers, including *The Guardian* and the *Pall Mall Gazette*.

11.0 [illegible]

[illegible]

12.0 A Sonata Recital
VYVYAN LEWIS (*Violoncello*)
[illegible]
Sonata No. 2 in F, Op. 99, for Pianoforte and Violoncello [illegible]
[illegible]; Adagio affetuoso, Allegro, Allegro molto

12.30 Organ Music
Played by LEONARD H. WARNER
Relayed from St. Botolph's, Bishopsgate
Sonata No. 3 in E Minor ..... *Mendelssohn*
Grave, Moderato
Larghetto in A Flat ..... *Jones*
Sonata in C Sharp Minor .. *Harrison*
Andante, Finale

1.0–2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE

2.0 [illegible]

2.30 FOR THE SCHOOLS
Dr. B. A. KENT: 'Farming—V, Horses, Pigs, Poultry'

2.55 Interlude

3.0 'Peoples of the World and their Homes—X. Mr. C. F. REY, 'Abyssinia'

3.25 Hints on Athletics and Games—X. Athletics—Learning to Run,' Lieut.-Col. W. H. [illegible]

3.4 Interlude

3.45 Concert to Schools
THE STRAND STRING QUARTET
[illegible] (1st Violin), PHYLLIS TATE (2nd Violin), RAYMOND JEREMY (Viola), [illegible] (Violoncello)

4.30 LIGHT MUSIC
MARCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

5.15 THE CHILDREN'S HOUR
'HOW WIRELESS CAME TO TOY-TOWN'
(S. G. Hulme Beaman
Arranged as a Dialogue Story, with incidental music by THE GERSHOM PARKINGTON QUINTET

6.0 Miss MARJORIE GUY: 'Some New Ways of Cooking Haddocks'

6.15 'The First News'
'TIMES' SPECIAL WIRELESS CORRESPONDENT'S
FIRST GENERAL NEWS BULLETIN

6.30 Ministry of Agriculture Fortnightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC
[illegible]
Sung by
[illegible]

I have no regret .....
Thou Youthful Dreamer .....
I love Woodland Flowers
[illegible]
Come unto the [illegible]
and Wine
[illegible]

I have no Regret. I know all with pain, and feel me should take life as it is. Blessed be our [illegible]

Thou Youthful Dreamer. Then seemest to read my [illegible]

I [illegible] all things beautiful [illegible] like a fairy tale.

Evening Time. [illegible]

Come unto these yellow sands of Roses and Wine. I await thee, so do not be long or my love will burn my heart to ashes

I [illegible] A children's humorous song about a fire in a goat-shed

7.0 Mr. EUSTACE BATES: Film Criticism

7.[illegible] Musical Interlude

7.2 The Rev. M. R. RIDLEY: 'Poetry and the Ordinary Reader'—IV

It is not often that a poet, writing under the stress of some such partial emotion as patriotism, achieves poetry. There [illegible] Shakespeare himself in [illegible] all on [illegible] Shakespeare [illegible], translated the locality and voiced all men's [illegible] everywhere, for the country that gave them birth. Patriotic poetry is one of the aspects of his subject that Mr. Ridley will talk upon [illegible]

7.45 Vaudeville
(See top of page)

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS [illegible]

9.15 Topical Talk

9.30 Local News (*Daventry only*); Shipping Forecast and Fat Stock Prices

9.35 'Roland'
(See foot of page)

10.35 SURPRISE ITEM

10.50 DANCE MUSIC
FREDDY BROWN and his BAND, from CIRO'S CLUB

11.0–12.0 JACK HARRIS'S GROSVENOR HOUSE BAND, relayed from GROSVENOR HOUSE, PARK LANE

9.35. 'ROLAND' *A Drama derived from Turold's story by* E. A. HARDING.

Effects composed by Haley Simpson *Produced by Peter Creswell*

Time: A.D. 778. *Place:* The North of Spain, culminating in the passes of the Pyrenees at Roncesvaux, the Vale of Briars.

These circumstances form the setting for a tragedy which, universal in its range, develops inevitably out of the relationships between four men:—

CHARLEMAGNE, Prophet, Priest and King, an old man.

GANELON, his brother-in-law, a rich man.

OLIVER, the companion-in-arms and friend of

ROLAND, a young man, Ganelon's stepson, Charlemagne's nephew.



'What gifts hath fate for all his chivalry?
Even such as hearts heroic oftenest woo
Honour, a friend, anguish, untimely death.'

FRIDAY, NOVEMBER 29
5GB DAVENTRY EXPERIMENTAL
626 kc/s. (479.2 m.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

7.0 A VISIT TO COLOGNE OPERA HOUSE

3.0 ORGAN MUSIC
Played by LEONARD H. WARNER
Relayed from ST. BOTOLPH'S, BISHOPSGATE
Concert Toccata ... *Hollins*
MARY OGDEN [illegible]
Songs
LEONARD H. WARNER
[illegible] Op. 51 *Edward Macdowell, arr. C. P. Scott*
Legend (A Deserted Farm), Op. 51 *Edward Macdowell, arr. F. N. Shackley*
[illegible] Op. 55 *Edward Macdowell, arr. F. N. Shackley*
Andante, Symphony in G Minor *Mozart, arr. Froggatt*
MARY OGDEN
Songs
LEONARD H. WARNER
Overture, 'Athalie' ...... *Mendelssohn, arr. Best*

[illegible] of 1905. The first German performance [illegible] was in 1907, although before that it had been given in French in Brussels. New York also heard it [illegible] 1907 [illegible] years [illegible] it was given in London [illegible] Garden.

Strauss himself calls the work not an Opera but a Drama, and one of [illegible]



4.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA
HARLEY and BARKER (*Syncopated Harmony*)

5.30 The Children's Hour
From Birmingham
Moulding Soaps for Christmas Cards, by Hugo [illegible]
Soprano Songs by [illegible] ABBOTT
'The Locomotive Engine,' by E. W. Anderson
[illegible]

6.15 'The First News'
TIME SIGNAL, [illegible], WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Light Music
From Birmingham
THE B[illegible] ORCHESTRA
Conducted by JOSEPH LEWIS
Overture, 'The [illegible]' ... *Balfe*
MARY POLLOCK (*Soprano*)
[illegible] } *D'Erlanger*
ETHEL CORBAN (*Pianoforte*)
Scherzo in B Flat Minor .... *Chopin*
ORCHESTRA
Lyrical Melody [illegible] ... *[illegible]*

7.0 'SALOME'
An Opera by
RICHARD STRAUSS
Relayed from
THE COLOGNE OPERA HOUSE
S.B. from Cologne

their voices, which describes and accentuates the emotions and incidents set before us on the stage.

The central point of the whole [illegible] orchestral passage, the [illegible]

[illegible] mainly in the hands of these five, and all takes place on the great terrace in Herod's palace, at Tiberias.

8.45 An Hour of Requests
(*From Birmingham*)
THE BIRMINGHAM S[illegible]
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
(Leader [illegible])
Conducted by JOSEPH LEWIS
WALTER GLYNNE (*Tenor*)

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC
TEDDY BROWN and his BAND, from CIRO'S CLUB

11.0-11.15 JACK HARRIS'S GROSVENOR HOUSE BAND from GROSVENOR HOUSE, Park Lane

(*Friday's Programmes continued on page 586.*)

TO-DAY'S HADDOCK



FOR TO-MORROW'S BREAKFAST

If you buy a smoked haddock and keep it a day or two before you cook it, people will take a dislike to haddock before they come down to breakfast.
But it becomes a popular favourite if you serve to-day's haddock for to-morrow's breakfast. That is the way to enjoy a haddock, for they are smoked for added flavour, not for preservation. Kiltie Haddocks are the only haddocks which carry a seal showing the day of curing. Look for to-day's seal on your Kiltie Haddock and enjoy it for breakfast to-morrow.

KILTIE HADDOCKS
Sold by all branches of
Mac Fisheries Ltd.
Lever House, Blackfriars, London, E.C.
Write for recipes, mentioning the "Radio Times."

All good things for Xmas

SOLD & RECOMMENDED BY GROCERS EVERYWHERE



FREE RECIPE BOOKLET TELLS HOW TO MAKE THIS ... ENGLAND

Friday's Programmes continued (November 29)

5WA CARDIFF. 968 kc/s. (309.9 m.)

12.0–1.0 London Programme relayed from Daventry

2.30 London Programme relayed from Daventry

5.0 Light Music

JOHN STRAND'S CARLTON ... DANCE ORCHESTRA

... Relay from the

THE CARLTON RESTAURANT

5.15 The Children's Hour

6.0 Mr. TOLKIEN PEATE: "Bardsey, the Isle of the Blest"

6.15 *S.B. from London*

6.30 West Regional News

9.35 A Welsh Programme

THE ODEON ORCHESTRA

...

Conductor ...

...

The Duet ...

...

THE ... GLEE PARTY

...

A ...

Lullaby ...

...

Love ...

...

...

CHARLES GREENES

Good Night ...

Lullaby ... John Peel

Those Who Wait"

A Play in One Act

by

ERNEST CHARLES CLOSE

Characters

Duffy ... Mary ...

... Welsh ...

Mary ...

Doctor Rees ...

...

Duffy ... and Mary, ... of ... Welsh ... wanted ... Three weeks for a letter. ... is now ... Mary ... Duffy ... has gone down ... since the post ... to ... arrangement a letter. ... servant, but Mary is determined to get the truth out of him.

ANNE REES

Y Gwcw Lwyd } Old Welsh Folk Songs
Ffarwel Ned } arr.
Dacw Nghariad i } W. Hubert Davies

THE MALE CHORISTERS

A Lullaby ... Arthur J. Foster
Good Night, Good Night, Beloved ... Pinsuti

11.15–12.30 *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

... London Programme ... Daventry

5.15 *S.B. from Cardiff*

... London Programme ... Daventry

6.15 *S.B. from London*

9.30 West Regional News. *S.B. from Cardiff*

9.35 ... *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

... London Programme ... Daventry

6.15 *S.B. from London*

... West Regional News

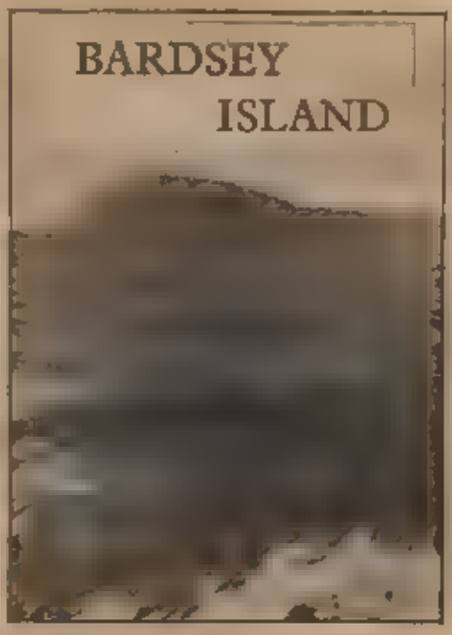
... *S.B.* ... London

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

9.30 London Programme relayed from Daventry

5.15 The Children's Hour

A "Chimney-pot" Play by ... BEST, entitled ... will be given ... Stories



The "Isle of the Blest," about which Mr. Tolkienth Peate will talk this evening at 6.0

6.0 London Programme relayed from Daventry

6.15–10.50 *S.B. from* ... Events, Local ...

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

... London Programme ... from Daventry

4.30 THE NORTHERN WIRELESS ORCHESTRA

5.15 The Children's Hour

... Mrs. W. ... Stories

... *S.B. from London*

... News ...

9.35 A Light Orchestral Concert

THE ... ORCHESTRA

Conductor ...

...

10.50 *S.B. from London*

Other Stations.

5SC GLASGOW

2.30 ... From Edinburgh. 2.30 ... 2.55 ... 3.15 ... 4.0 ... 4.30 ... 5.15 ... 5.57 ... 6.0 ... 6.30 ... 6.45 ... 9.30 ... 9.35 10.50 ...

2BD ABERDEEN

2.30 ... From Edinburgh. 3.30 ... 6.0 ... 6.45 ... London 9.30 ... 9.35 10.50 ... London

2BE BELFAST

12.0 ... 12.30–1.0 ... 2.30 ... 4.30 ... 5.0 ... 5.15 ... 6.0 ... 6.15 ... 9.30 ... 9.35 ... 10.35 10.50 ...

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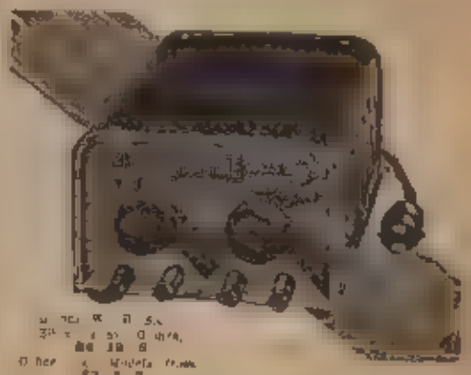


[illegible] 42/6

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[illegible] 42/6

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1. Grease tin and then line with flaky paste.
2. Fill with good thick layer of Robertson's Mincemeat ("Golden Shred" Brand), cover with remainder of paste.
3. Mark into squares and prick with fork.
4. Now brush over lightly with water.
5. Bake in moderately hot oven twenty-five to thirty minutes.
6. Cut into squares and dredge well with castor sugar.

Serve fruit cakes hot or re-heat as required.

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Mincemeat
GOLDEN SHRED BRAND

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THE TRIAL FOR THE FLITCH.

Porthcawl Proceedings to be Broadcast—A Critic on Welsh Music Choirs of the Rhondda Cardiff Musical Society Concert—Readings and Poetry.

A Year and a Day.

THE Porthcawl Flitch Trial is modelled on the lines of the famous Dunmow Flitch, which has of course, a very ancient history. The Dunmow flitch of bacon is a prize which was instituted in 1244 by Robert Fitzwalter, the condition of the award being that whatever married people will go to the Priory, and kneeling on two sharp-pointed stones will swear that they have not quarelled nor repented of their marriage within a year and a day after its celebration, shall receive a flitch of bacon.' The first award of which there is a record was in 1445, two hundred years after it had been instituted. Only five successful claimants can be traced between that time and 1751, after which date no more is heard of the award until 1855. Since then many claimants have come forward.

The Porthcawl Flitch.

LISTENERS will be pleased to learn that arrangements have been made to broadcast the proceedings of the Porthcawl Flitch Trial between 7.45 and 8.25 p.m. on Wednesday, December 4. The proceedings begin at 7.15, and a lively time can be anticipated at the Coney Beach Pavilion, where the trial takes place. Both man and wife have to appear in every case, and they must answer questions. It is not considered prudent at this date to give away the names of the competitors, still less of the judge or the jury, but I think there can be no harm in revealing the fact that the flitch will be defended by the same able counsel as last year. Five minutes will be allotted to the opening of the trial, ten for examination by counsel for the applicant, fifteen minutes for cross-examination by the counsel for the flitch, and ten minutes for the counsel for the flitch to wind up and for the judge to sum up. Many prominent people will take part, and listeners who have heard music from the Coney Beach Pavilion, Porthcawl, will know that the acoustics are exceedingly good.



WHERE THE PORTHCAWL FLITCH WILL BE CONTESTED ON DECEMBER 4.

The Bath Anthology.

DR CHARLES WHITBY gives a reading from the Bath Anthology on Friday, December 6 at 6.30 p.m. For the past thirty-seven years he has been engaged in private practice in Bath having previously held appointments at Clifton, Matlock and other health resorts. He is president of the Bath Poetry Circle, and papers read by him to the society have appeared in *The Poetry Review*, and other journals. In addition to "The Bath Anthology," has published works include five volumes of verse, the last a poem entitled 'Concerto in A Minor,' also 'Makers of Man, a Study of Human Initiative,' 'The Wisdom of Plotinus,' etc. The Bath Anthology' was dedicated to the late Cedric Chivers (six times Mayor of Bath) and to Madame Sarah Grand.

Eighteenth Century Plague-Ships.

ON Friday, December 6 Mr A R Dawson gives a talk on [illegible] research [illegible] This time he is going to speak of 'Eighteenth century Plague Ships.' Fortunately, there are things of the past, and Defoe's 'History of the Plague' is not widely read. But two centuries ago this dreadful disease was constant in the Mediterranean and added increased danger to sailors' lives. A vessel with plague victims aboard became an outcast that no port would receive, and the inhumanity of the period is vividly illustrated in such vessels being fired upon and kept at open sea until all had perished. From old records Mr Dawson is to give us interesting historical matter which has never been published.

Talk on Welsh Music.

THE next talk in the series on the Music of Wales is entitled 'A Critic's View,' and will be given by Mr C Burwyn Rees on Saturday, December 7. Mr. Rees was one of the first to recognize what the founding of the National Orchestra meant for Wales. Very shortly after the opening concert he wrote:

This has been a great occasion for Wales. Our lack of orchestral music in the past has been deplorable. No amount of choral work can adequately compensate for such a lack.' Mr. Rees is a faithful son of Wales, and points out national shortcomings and shows the cure. 'We have laboured under the delusion that great art can be obtained without hard work, and that, in some vague way, there is a conflict between art and morality. The orchestra will help to dissipate the twin fallacies.' Mr Rees can speak with authority, for he is a Welsh-speaking Welshman, and though he is now a literary editor and music critic in London, he had his early journalistic experience in Newport, Cardiff, and Swansea. He has written extensively on Welsh subjects, especially those affecting the Eisteddfod, and he has urged reform on broader musical and literary lines.

A Home of Song.

THE Mid-Rhondda Co-operative Juvenile Choir has had a short history and a notable one. It was formed three years ago, and competed at the National Eisteddfod, Treorchy, in 1928. In this competition, for which seventeen choirs entered, it won the third prize. This year it competed at the Liverpool National Eisteddfod and carried off the first prize in the face of keen competition. This choir also won the prize for folk songs at Liverpool, and the adjudicators commended its performance very highly. This sudden leap to the top would be astounding were it not that the choir comes from the Rhondda, from whence most of the well-known Welsh opera singers also come. There must be something in the air of the valleys, or else a strong musical tradition! Listeners will have an opportunity of hearing this Juvenile Choir on Sunday, December 1, at 3 p.m., when it will perform under the conductorship of Mr Ardwyn James.

Test Pieces.

THE programme will include groups of songs used as test pieces at this year's Eisteddfod, and also other songs by Sir Walford Davies and Dr Hopkin Evans. Two harp solos will be played by Miss Sylvia Walters, who won the first prize for pedal harp solos for competitors under eighteen years of age at Treorchy and also at Liverpool this year. Miss Walters is particularly proud of the fact that she has had annual engagements at St David's Day celebrations since she was nine!

Poetry Readings.

A WELSH listener in Kent who read in *The Radio Times* of Mr Richard Barron's Poetry Readings sent him a most interesting collection of verse. 'I am Welsh on both sides for generations,' he writes proudly to his compatriot. Many of the verses are translations from well-known Welsh poems which have not been translated before, and Mr. Barron tells me that he hopes to read one of the poems before the microphone on a future occasion.

A Sea Symphony.

THE first concert of the season of the Cardiff Musical Society will take place on Sunday, December 1 at 8.15 p.m. The National Orchestra of Wales will play, and two important works will be performed—Elgar's *The Music Makers* and *A Sea Symphony* by Vaughan Williams. The latter work was given at one of the City Hall Symphony Concerts on December 20 last year, when the singers were May Blyth and Arthur Fear. Arthur Fear comes on this occasion also, and the soprano will be May Busby. Only I Sea Symphony will be broadcast, and as it will be heard at 9.5 p.m. The concert will, as usual, take place in the Park Hall.

'STEEP HOLM.'

7.30
EXAMPLES OF AMERICAN DANCE MUSIC

SATURDAY, NOVEMBER 30
2LO LONDON & 5XX DAVENTRY
842 kc/s. (356.3 m.) 193 kc/s. (1,554.4 m.)

8.0
IN HONOUR OF ST. ANDREW

10.15 a.m. THE DAILY SERVICE

10.30 TIME SIGNAL, GREENWICH; WEATHER [illegible]

[illegible] Mrs. [illegible] R. HARRIDGE: 'Dress Designing and Decoration'

[illegible] LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From THE MAY FAIR HOTEL

[illegible] (Daventry only) Fishing [illegible]

[illegible] ARSENAL v. NEWCASTLE UNITED
A Running Commentary on the Second Half of the First League Football Match
Commentators: Mr. GEORGE F. ALLISON and Mr. DEREK MCCULLOCH
Relayed from the Arsenal F.C. Ground, Highbury

4.15 ROSEMARY WALDRON (Soprano)
WALTER KINSEY (Baritone)

4.45 ORGAN MUSIC
Played by ALEX TAYLOR
Relayed from DAVIS THEATRE, Croydon

5.15 THE CHILDREN'S HOUR
SAINT ANDREW'S DAY PROGRAMME

6.0 Col. J. T. C. MOORE BRABAZON: An Eye-witness Account of the Cycle and Motor-Cycle Show at Olympia

6.15 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.40 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
RUSSIAN SONGS
Sung by
TATIANA MAKUSHINA

Sleepless Nights
[illegible] Waggon
Waltz [illegible]
The Muse
} Medley

Sleepless Nights. In the [illegible] of a [illegible] night [illegible] of [illegible] to endure our [illegible] dark visions of the past arise.

Life's Waggon. Life is like a waggon [illegible] along and [illegible] by [illegible] We [illegible] in the morning full of [illegible] and hope. At midday we are shaken and [illegible] by the dangers of the road. We [illegible] slowly, and at nightfall, tired and weary, we continue our journey indifferently unto the grave.

Waltz. Was it so long ago that we both circled around in a dance? We were so young and happy, yet last night I saw her pale and dead and heard a funereal chant. Nought [illegible] left [illegible] the memory of that sweet waltz.

The Muse. [illegible] my childhood she was my beloved. She taught me my first songs and listened [illegible] to my work [illegible] at interpreting old rhymes. All day I would sit and listen to my beautiful muse.



HARRIET COHEN
is the pianist in the Violin and Pianoforte Sonata recital to be broadcast tonight at 9.35.

7.0 Mr. BASIL MAINE: 'Next Week's Broadcast Music'

7.15 The Week's Work in the Garden, by the Royal Horticultural Society

7.30 AMERICAN DANCE RECORDS
Arranged by CHRISTOPHER STONE

8.0 A St. Andrew's Night Programme
S.B. from Edinburgh
St. Andrew for Scotland!

On St. Andrew's Night each year the world is ringed round with gatherings of Scotsmen. North, South, East and West—wherever the Scot has [illegible] the day, dedicated to their patron Saint to remember their country [illegible]. To one such gathering of Scotsmen—typical of all the rest—we introduce you this evening.



The Ground of the Arsenal F.C. from which the play will be described this afternoon

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

[illegible] Mr. GERALD BARRY: 'The Week in London'

9.30 Local News: (Daventry only) Shipping Forecast and Fat Stock Prices

9.35 A Sonata Recital
by
JOSEPH SZIGETI and HARRIET COHEN

Second Sonata for Violin and Pianoforte .. Bax
Fantasy; The Grey Dancer in the Twilight; Very Broad; Allegro feroce

Sonata in G for Violin and Pianoforte .. Brahms
Vivace ma non troppo; Adagio; Allegro molto moderato

[illegible] of the [illegible] work of Bax [illegible] which [illegible] begins [illegible] slow and [illegible] The Grey Dancer in the Twilight [illegible] measure, with a graceful swaying tune for [illegible] [illegible]

Again there is no formal silence [illegible] the [illegible] the movement [illegible] return of the [illegible] and then [illegible] back [illegible] ferocity of the opening. An echo of the first movement follows that, leading to a very quiet and serene section, in the expressive mood of which the movement reaches its [illegible] solemn and very quiet end.

10.35-12.0 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA, and THE PICCADILLY GRILL BAND, directed by JERRY HOEY, from THE PICCADILLY HOTEL

SATURDAY, NOVEMBER 30

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9.0 A NEW REVUE FROM BIRMINGHAM

2.30 A Children's Concert

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THE CITY OF BIRMINGHAM ORCHESTRA

[illegible] Hardy Annan [illegible]

Suite, 'Water Music' ..... *Handel, arr. Hardy*
Scherzo, Fourth Symphony in F Minor *Tchaikovsky*
Romance in E Flat for W[illegible] *Beethoven*
'Macbeth' Music *Bantock*
Scherzo, 'A Midsummer Night's Dream' *Mendelssohn*
Overture, 'William Tell' *Rossini*

3.45 Dance Music

(From Birmingham)

BILLIE FRANCIS and his BAND

Relayed from THE WEST END DANCE HALL

THE [illegible] QUARTET

5.0 A VIOLIN RECITAL

by PAUL BEARD (*Violin*)

(From Birmingham)

5.30 The Children's Hour

(From Birmingham)

6.15 'The First News'

THE SECOND GENERAL WEATHER FORECAST FOR [illegible] NEWS BULLETIN, Weather Forecasts and Sports Bulletin

6.40 Sports Bulletin *(From Birmingham)*

6.45 A CONCERT

THE GERSHOM PARKINGTON QUINTET

Two Entr'actes, 'The Jewels of the Madonna' *Wolf Ferrari*

FRANK WARD (*Baritone*)
The Vagrant ..... *Mullinar*
[illegible] *Haydn Wood*
In youth is pleasure ..... *Armstrong Gibbs*
[illegible] ..... *Lidgey*

QUINTET

Selection of Mendelssohn's Songs Without Words

CONSTANCE HOPE (*Soprano*)
Can't Remember .. *Dan Godfrey*
[illegible] *Maude Valerie White*
An Old-time Mother Song *Alec Rowley*
Love is meant to make us glad ..... *Gerrard*

QUINTET

Ladies' Pianoforte Duets: Love Nos. 1 and 3 *Liszt*

FRANK WARD and CONSTANCE HOPE

[illegible] *Goetz*
Sleep, [illegible] you [illegible] *Walthew*

QUARTET

[illegible] *Cyril Scott*
[illegible] *Poldini*
Music in the Trees *Goring Thomas*

8.0 A MILITARY BAND CONCERT

THE WIRELESS MILITARY BAND

Conducted by B. WALTON O'DONNELL

Overture, 'Calm Sea and Prosperous Voyage,' *Mendelssohn*

8.15 GERTRUDE JOHNSON (*Soprano*)
A Funny Fellow ..... *Hall*
Waltz Song ('Tom Jones') .. *Smith*

8.23 BAND

Two Norwegian Dances, Nos. 2 and 3 *Grieg*

8.29 GERTRUDE JOHNSON
Snowflakes .. *Macgregor*
The Dove *Trotère*
Where the bee sucks .. *Arne*

8.35 BAND

Poetical Scenes ..... *Coward*

9.0 'You're Through'

From Birmingham

(See foot of page)

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin *(from Birmingham)*

10.20–11.15 A Light Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

Overture, 'Precosa' ..... *Weber*

VIVIENNE CHATTERTON (*Soprano*) and Orchestra
Aria, 'Softly sighs' ('The Marksman') *Weber*

ORCHESTRA

Suite in D Minor (The 'Leeds') .. *German*

VIVIENNE CHATTERTON
You who have left me
Forest Whispers
A Song in Winter
The Kitten
March

Requests

ORCHESTRA

Excerpts from 'The Nutcracker' Suite *Tschaikowsky*

(*Saturday's Programmes continued on page 593.*)

From BIRMINGHAM
Tonight at 9.0.



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Saturday's Programmes continued (November 30)

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4.30–4.45 A Popular Concert

The National Museum of Wales
National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)

Overture, 'The Devil as Hydrauliens' *Schubert*
Suite, 'Water Music' ... *Handel, arr Harty*
Forest Murmurs ('Siegfried') ... *Wagner*
Bavarian Dances ... *Elgar*

5.0 [illegible] gramme relayed from Daventry

4.45 Dance Music

By Don Gabriel and his Embassy Players, relayed from the Thé Dansant, Cox's Café, Cardiff

5.15 The Children's Hour

6.0 Mr. P. F. Daniels: 'A Scientific Look Ahead'

6.15 *S.B. from London*

6.40 Regional Sports Bulletin

6.45 *S.B. from London*

7.0 Mr. Lenox Henry: 'Music of Wales—A Survey from the Nationalist Angle'

7.15 *S.B. from London*

7.30 'The Refusals of Margaret'
by
John Palmer
The Third Refusal
Eustace
(See centre of page)

7.45 A Wagner Concert

Relayed from The Assembly Room, City Hall, Cardiff
National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
Leader, Louis Levitus)
Conducted by Warwick Braithwaite

Overture, 'The Flying Dutchman'
May Bonny (*Soprano*) and Orchestra
Elsa's Dream ('Lohengrin')

Orchestra
Dreams
Siegfried's Ordeal by Fire
Tarvon Jones (*Tenor*) and Orchestra
Forging Songs ('Siegfried')

Orchestra
Song of the Rhine Maidens ('The Dusk of the Gods')
May Bonny, Tarvon Jones, and Orchestra
Love Duet ('Lohengrin')

9.0 *S.B. from London*

9.30 West Regional News

9.35–12.0 *S.B. from London*

5SX SWANSEA. 1,040 kc/s. (288.5 m.)

12.0–12.45 *S.B. from Cardiff*

3.10 London Programme relayed from Daventry

6.15 *S.B. from Cardiff*

6.15 *S.B. from London*

6.40 *S.B. from Cardiff*

6.45 *S.B. from London*

7.0 *S.B. from Cardiff*

7.15 *S.B. from London*

8.0 *S.B. from Edinburgh (See London)*

9.0 *S.B. from London*

9.30 *S.B. from Cardiff*

9.35–12.0 *S.B. from London*

6BM BOURNEMOUTH. 1,040 kc/s. (288.5 m.)

12.0–2.0 Gramophone Recital

3.10 London Programme relayed from Daventry

6.[illegible] *S.B. from London*

6.40 Sports Bulletin

6.[illegible] *S.B. from London*

8.0 *S.B. from Edinburgh (See London)*

9.0 *S.B. from London*

9.30 Local News

9.35–12.0 *S.B. from London*

5PY PLYMOUTH. 1,040 kc/s. (288.5 m.)

12.0–2.0 Gramophone Recital
A Scottish Pandemonium

Selection, Scottish Songs ... ... *Trad. arr*
Song, 'The Laird o' [illegible]' [illegible]
Scottish Air, 'Loch Lomond' } *Trad. arr*
Song, 'Duncan Gray' }
Scottish Country Dance, 'Brose and Bonnet' *arr. Disch*
The Kelpie Suite ... ... *Foulds*
The Clans: The Call
Song, 'Flame is where ye are' *Newcombe and Flatt*
Scottish Solo Dance, 'The Highland Fling' [illegible]
Old Hunting Song, 'John Peel' ... *arr Andrews*
March, 'Edinburgh Volunteers' ... *Traditional*

3.10 London Programme relayed from Daventry

5.15 The Children's Hour
A 'Real' Revue

Full o' wee scenes wi' big, brave ballads and bonnie lassies

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.40 Sports Bulletin

6.45 *S.B. from London*

8.0 *S.B. from Edinburgh (See London)*

9.0–12.0 *S.B. from London* (9.30 Items of Naval Information; Local News)

(Saturday's Programmes continued on page 595.)



MARGARET

THE THIRD OF THE
REFUSALS of MARGARET
by JOHN PALMER
will be broadcast from Cardiff tonight at 7.30.

Margaret is sitting over coffee at a dinner-table, which is supposed to be on the balcony of the Castello dei Cesari, with Eustace, a romantic youth of twenty-three.



EUSTACE



The man who smokes Player's gets Quality

PLAYER'S NAVY CUT.

NCC 694

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test improvement in valve sets
and two 6d. Blue Prints, a for new
write clearly in block letters.

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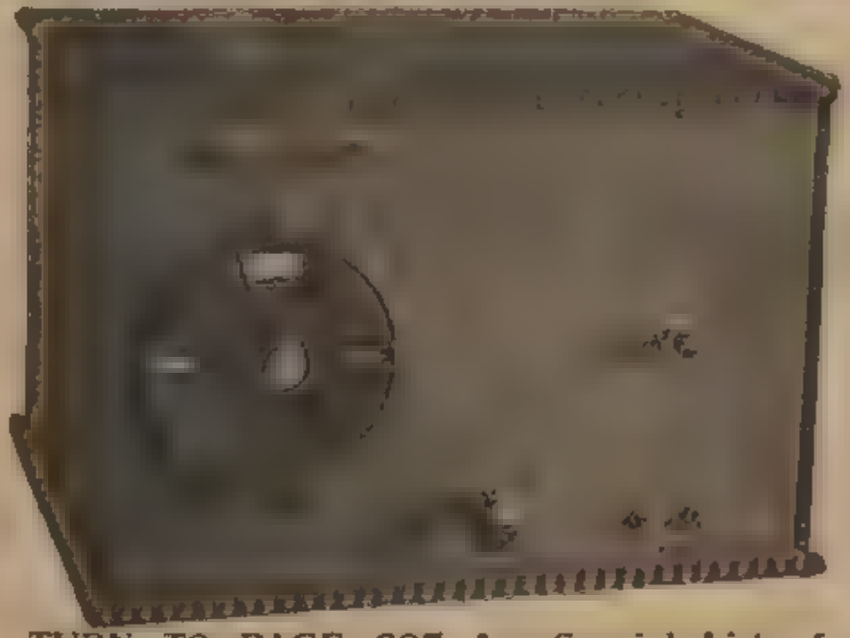
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Be sure to look on page 605 for a list of wonderful Radio Bargains.

READ THESE TESTIMONIALS.

20 minutes

I am using your 1928 2-valve circuit, and for volume and tone on loud speaker, using only 60 volts [illegible] really wonderful; in fact, it beats most of the well-boomed 5-valve screened grid sets I have listened [illegible]



X TURN TO PAGE 605 for Special List of WIRELESS AND CYCLE BARGAINS

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[illegible]	1.8 v.	0.[illegible]	General Purpose & Power Valve	5/6
S.D.P.	1.8 v.	0.[illegible]	Super Power Valve	7/6

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Programmes for Saturday.

2ZY MANCHESTER. 797 kc/s. (376.4 m.)

3 [illegible]

FRED MILLS-TON *Micro-Soj*

3.10 London Programme relayed from [illegible]

5.15 The Children's Hour

6.0 Mr F[illegible] Wat[illegible] ... through

6.15 *S.B. from London*

6.45 *S.B. from London*

7 [illegible] LOVEDAY ... voices of ... ity

7 [illegible] Royal Horticultural Society's Bulletin for Northern England and Wales

7.25 Musical Interlude

7.30 "Micro-Phun"

Book and Additional Lyrics by
[illegible]

Music by Well-known Composers

Characters

A. G. MATTHEWS
MARIAN VERNEY
H. R. WILLIAMS
F. A. [illegible]
HYLTON ROBERTS
[illegible]
KEITH SHEPHERD
MARJORIE FARNHAM

Speciality by EUGENE EARLE

THE REVON CHORUS and
THE NORTHERN WORKERS' ORCHESTRA

8.30 MARCHES AND WALTZES

THE NORTHERN WORKERS' ORCHESTRA

9.0 *S.B. from London*

9.30 North Regional News

9.35-12.0 *S.B. from London*

Other Stations.

5SC GLASGOW 758 kc/s. 395.9 m.

11.0-12.0 —A [illegible] of Gramophone Records. 2.30 —A [illegible] ... Robert [illegible] ... 4.45 ... 5.15 ... 5.57 ... 6.15 ... 6.40 ... 8.45 ... 7.0 ... Devon, Scotland Yet ... 7.15 — ... by Herbert ... Henderson) ... 7.30 ... 9.0 ... 9.30 ... 9.35-12.0 — ...

2BD ABERDEEN. 995 m. (301

11.0-12.0 —A Recital of Gramophone Records. 2.30 —A Light Concert. Fred Skelton (Tenor) Robert [illegible] ... 4.45 ... 5.15 ... 5.57 ... 6.0 ... 6.15 ... 6.40 ... 6.45 ... 7.0 ... 7.15 ... 7.30 ... 8.0 ... 9.30 ... 9.35-12.0 ...

2BE BELFAST.

3.30 ... Musical ... 4.45 ... 5.15 ... 6.0 ... 6.40 ... 6.45 ... 7.0 —Mr. R. Godfrey Brown, ... 7.15 ... Royal Horticultural Society's ... 7.30 —Gramophone ... 8.0 ... 9.0 ... 9.15 —S.B. from London ... 9.30 ... Sports Bulletin. 9.35-12.0 ... from London.



"I know the name as well as I know my own. Something to do with cows and clover. Such a good chocolate too. Most delightful. Like Devonshire Cream ..... Nestle's of course! What a silly I am."

Do you know Nestle's "Almond Queen"—crisp crunchable almonds in Milk Chocolate. Packed conveniently in 6d. cartons.

1

THIS WEEK IN THE GARDEN.

NOVEMBER is considered the best month for planting roses. Where the ground has been properly prepared no time should be lost in getting the plants into their new quarters, providing the weather is open and the soil in good working condition. Should the weather be unfavourable when the plants arrive, they should be unpacked and their roots covered with soil for a time either in the open or in an open shed. If in a shed see that they are kept moist. When planting it is a good plan to have a heap of well-decayed turf chopped up to which has been added some bone meal. Each plant, as it is placed in position, should have at least two good spadefuls of this placed around its roots. Make quite firm by treading and finish off with the ordinary soil of the bed.

Deciduous trees and shrubs should also be planted when the soil and weather are favourable. Success in moving a tree or shrub, whether large or small, depends to a great extent on the care exercised in lifting it. When planting see that the hole taken out for it is sufficiently wide to allow all the roots to be laid out their full length, leaving a margin around the edge of the hole after this has been done. Trim all damaged roots with a sharp knife, plant firmly, plant quickly, and do not plant too deep. many plants gradually die through too deep planting.

The same remarks apply to all kinds of fruit trees which should also be planted now. Deep planting should be guarded against. Most of the leaves have fallen from fruit trees and pruning may be done when the weather is mild. The side shoots of bush apples and pears shortened at summer pruning should be cut back to three eyes. Regard should be taken for the future development of the tree when pruning the leading shoots.—*From the Royal Horticultural Society's Bulletin.*

SAMUEL PEPYS, *Listener*, By R. M. Freeman.

October 30—I [illegible] night while we [illegible] Nord[illegible] my wife [illegible] the most [illegible] passing the question with Doris of [illegible] napkins missing from our round dozen, and what a [illegible] of them? Whereto Doris [illegible] my answer having had above [illegible] she came but my wife as stoutly to maintain the round dozen. And they both stand to it and argue it, till, theyr having lost me neare a whole movement of *Ada* thereby, it was all I could do not to bid them and their napkins to the devil.

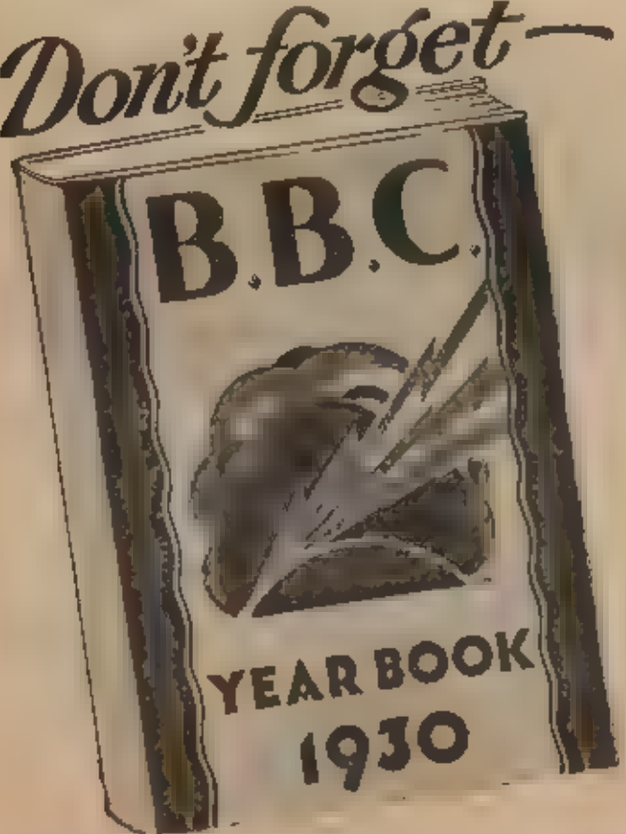
About 11 p.m., over my and night-capp, suddenly comes to me that tomorrow is my wife's birthday and I have noe gift for her. Yet how can I face her in the morning without one? So nothing for it now but to make my gift a check, and cannot very well, for the looks of it, be under £5, and above double what I should otherwise have spent on her; which troubled me. But upon a consideration of worse trouble tomorrow if I have to own my having forgot the day, did out with my check book and stole myself thereto. Soe with a clear conscience to bed, resolving this shall be a lesson to me in future not to forget my deare wife's birthday, and, Heaven helping me I mean to stand to it.

October 31—Gave my wife the check, when she comes down to breaking fast, with my love and good wishes, telling her how having long cudgelled my brains in vain what she best pleese her, I do believe the most considerate thing is to let her please herself so here is the money (which I had meant spending) for her to do it with. The purity of mine invention in sparing my wife a hurt to her feelings shall, I hope, be held to atone for my small departures from the straight but wounding truth. Wherein if I do err, may God forgive me.

Turning on the wireless this night we happened upon *Michael*, Mr. Malleson's play from one of [illegible] stories. What my wife wonders is how a man that had the thoughts of a god allmost should along with those practise some of the habits of a pigg, both in not washing himself and other yet grosser matters. Seems she have lately been reading Tolstoy's ladys diaries which I am sorry for, being the belonging of a husband by a wife, and therefore ought not to both an ill example to wives and against publick policy.

November 1—I stept again to Circle at Jimble's this night, a most excellent good discourse we had from Sir O. Lodge of electrons, ether, continues life and other like matters. Speaking of the Earth's one day perishing as to about a billion yeares it will, declared most positively that, for all the Earth's destruction, existence will go on. Debating this afterwards, Dr. Jelke cannot see how when a planet or aught else ceases to exist, existence of any sort in respect of that planet can continue. Whereto Black answers him that he confounds the ponderables with the imponderables, throwing up St. Paul at him and other heavy pulpit matters, untill the coming-in of coffee and sandwiches staid him, to my very good content.

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AN IDEAL CHRISTMAS GIFT

Notes from Southern Stations.

WHEN BOOKS WERE CHAINED.

An Interesting Talk from Bournemouth Dismissing Algernon - Disabled Miners and Broadcasting The History of a Plymouth Church.

THE kingdom of Wessex, comprising as it does several noted Cathedrals, with their libraries, is rich in early manuscript and in examples of the earliest printed books, notably those which were deemed valuable enough to be chained in the churches where they might be used by men without the possibility of abuse. Of these treasures Mrs. Robert Meyrick will tell listeners in the course of two talks from the Bournemouth Studio, the first of which will be on Thursday, December 5, at 3.45 p.m. The fact that Domesday Book, or at least one volume, deals largely with the Southern sea border, will not be overlooked, and the district possesses a copy of Magna Charta.

* * * *

THREE of the *Refusals of Margaret* have been performed, and the remaining five will be broadcast from Cardiff in the near future. Before continuing them, however, another of John Palmer's intriguing dramas, *Dismissing Algernon*, will be broadcast on Saturday evening, December 7, at 7.0 p.m. This one-act play is one of a series named *Intimate Afternoons*. As it happens, this play is peculiarly appropriately chosen because of the broadcast of the Portheawl Fitch Trial earlier the same week. One of the characters in the play says: 'I've never made the slightest effort to understand my husband and he, I am glad to say, has never made the slightest effort to understand me. That's why we're still one of the few happily married couples in London.'

WE must congratulate [illegible] prominent supporters of broadcast [illegible] valleys on having escaped the serious consequences of a heavy fall of rock while he was working underground a short time ago. An X-ray examination showed that no bones were broken, but his escape was a narrow one. It took three men over an hour to raise the ton and a half of rock beneath which he was buried.

* * * *

THERE is probably no other part of Hampshire the history of which is so intimately bound up with our Saxon and Danish forefathers as the Meon Valley. In addition to its scenery as charming and its villages pretty and typically English, Surgeon-Captain L. F. Cope, R.N., will broadcast a talk from Bournemouth on Tuesday, December 3, at 7 p.m., describing some of the more interesting features of this valley.

* * * *

HERE is another instance of the value of [illegible] to those suffering from some physical disability. It is well known that many miners suffer, to a more or less serious degree, from that distressing complaint known as miner's nystagmus. Many of these men have expressed their deep appreciation of the wireless talks, for they have given them an opportunity of keeping in touch with much of the best thought of the day, when reading was a difficult business for them.

WITH commendable patience, Mr. F. O. Miles has presented Y Mabinogion as seen through the horn-rimmed spectacles of many well-known producers. All the time it was easy to see that Mr. Miles was no mere industrious parodist, and that, while he endeavoured to restrain his own views and faithfully to interpret the views of the producers selected, he was slowly becoming enamoured of his subject. On Tuesday, December 3, at 6.0 p.m., he is to give his own views under the title 'The Story of Taliesin as I see it.' This talk may be a forecast, and one day he may produce the story.

* * *

ST. ANDREW'S [illegible] concerning which the Vicar, the Venerable Archdeacon F. Whitfield Dakes, will give two talks for West Country listeners, one on Tuesday, December 3, and another on Tuesday, December 10, both at 7.0 p.m., is the chief link with antiquity which Plymouth possesses, and one of the most interesting buildings in the West of England. The Archdeacon will deal with the history of the church, and its connection with the ecclesiastical and political history of England and of Plymouth. He will illustrate his story with many anecdotes and happenings in the old town in early days and will give examples of old customs, epitaphs etc., in the old church.

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LE ROI D'YS (*Lalo*)	February	Not yet arranged	June
THE BARTERED BRIDE (*Smetana*)	March	SHAMUS O'BRIEN (*Stanford*)	July
FRANCESCA DA RIMINI (*Zandonai*)	April	MADAM BUTTERFLY (*Puccini*)	August

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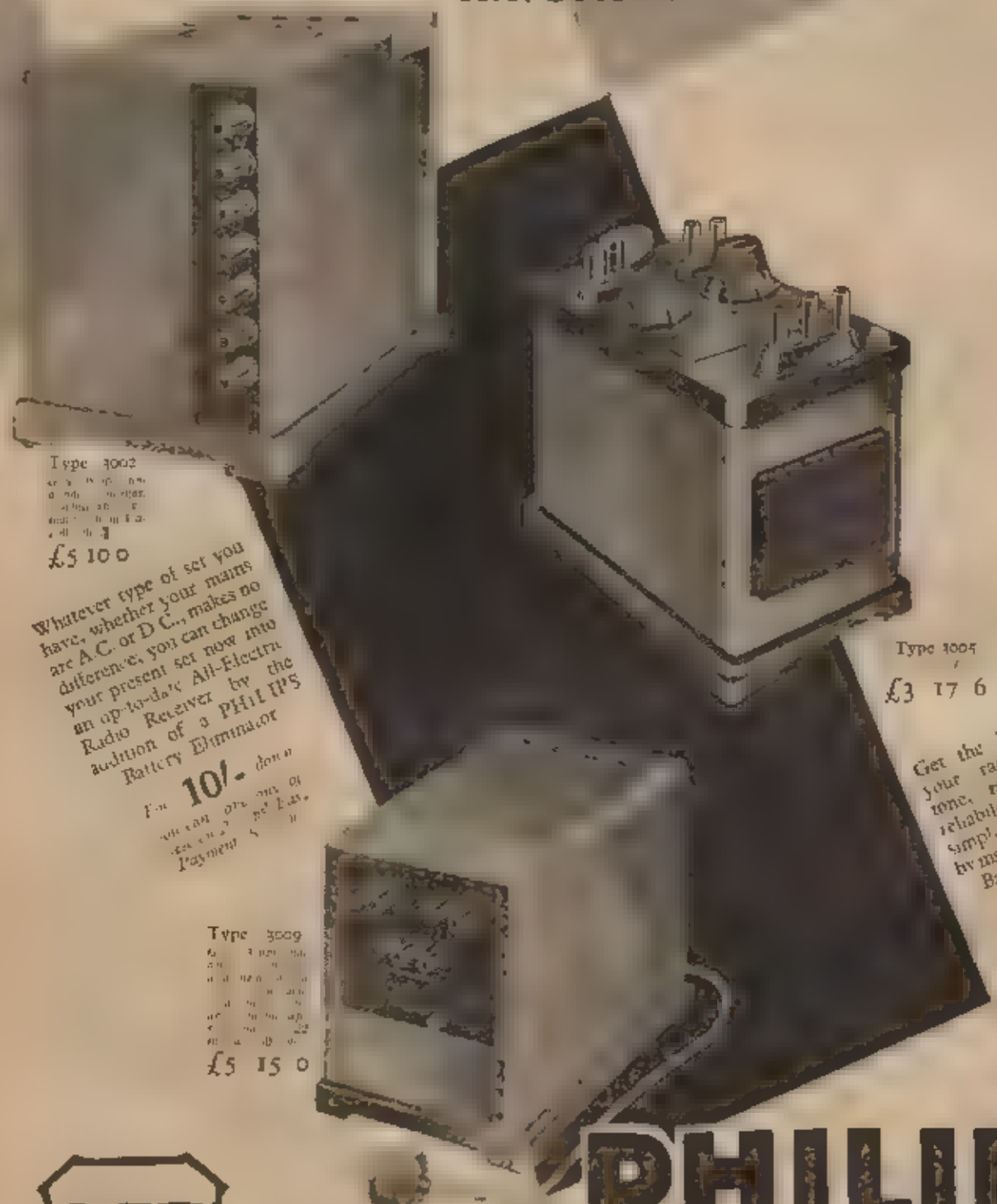
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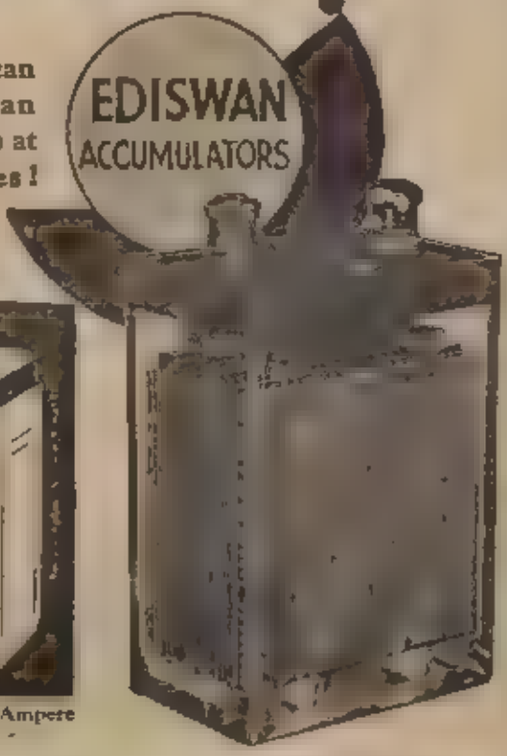
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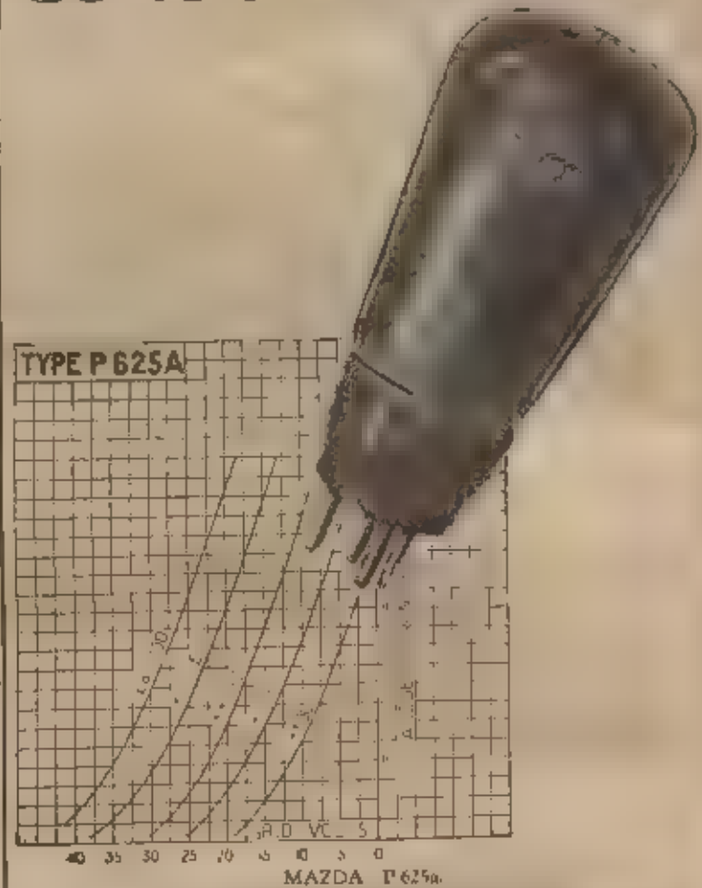
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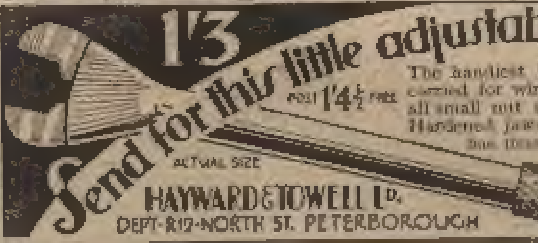
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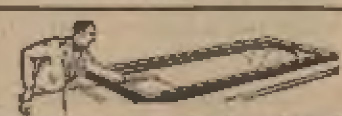
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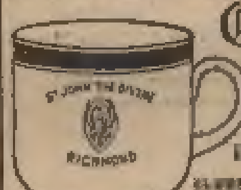
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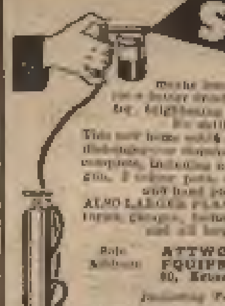
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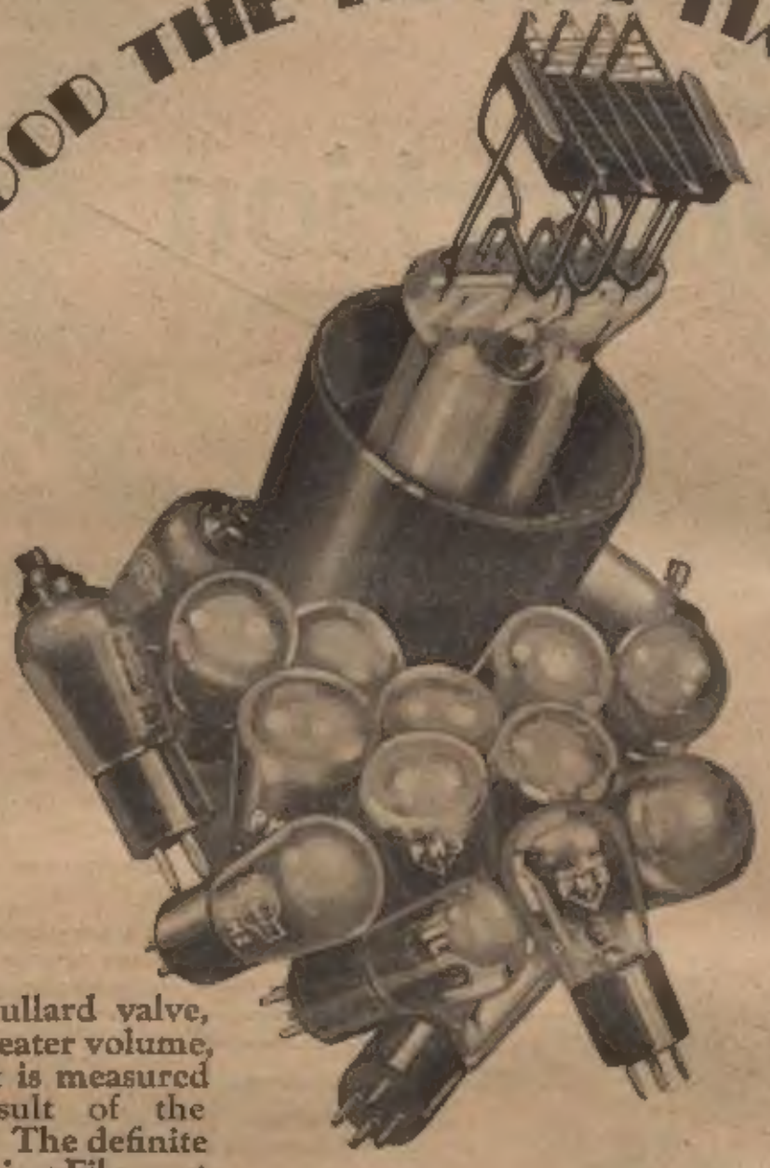
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